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THOUGHTS ON THE NEW BUILDING
TO BE ERECTED FOR
THE NATIONAL GALLERY OF
ENGLAND,

AND ON THE ARRANGEMENT, PRESERVATION,
AND ENLARGEMENT OF THE COLLECTION.*

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We shall commence with the pictures of the Byzantine School, as exercising a decided influence on the Italian painters of the thirteenth century. With these are allied the pictures of the Tuscan School of the thirteenth and fourteenth centuries, which again branches out into the Florentine and Sienese Schools, and comprises, in the first place the masters who painted under the influence of the Byzantine School—Cimabue, of the Florentines—Guido da Siena, Duccio di Buoninsegna, and Ugolino da Siena, of the Sienese. Then follow the painters of the fourteenth century, and first the Florentines, with Giotto at their head; then Taddeo Gaddi, Giottino, Giovanni da Melano, Angiolo Gaddi, Bernardo and Andrea Orcagna, Spinello Aretino, Don Lorenzo Camaldolense. Then the Sienese painters, Simon Martini and Lippo Memmi, Ambrogio and Pietro Lorenzetti, Berna, Bartolo di Fredi, Taddeo and Domenico di Bartolo. Next follow certain pictures of the Umbrian School, for example those of Allegretto Nucci and Gentile da Fabriano: then the Bolognese painters, as Vitale—the Lombard, as Barnaba and Tomaso of Modena, terminating with the Paduan, as Jacopo d'Avanzi, and the Venetian, as Jacobello del Fiore.

II.—THE FIFTEENTH CENTURY, OR
PERIOD OF DEVELOPMENT.

1.—a. *The Tuscan School.*—*Florentines.*—At the head, Fiesole and Masaccio. Then the masters of the three different groups into which the Florentine School of that period may be divided: those masters whose chief study was exact truth to nature: A. Baldovinetti, Cosimo Rosselli, Pier di Cosimo, Domenico Ghirlandajo, and Bastiano Mainardi:—those in whom predominates a poetical invention, frequently assuming a dramatic character, as Benozzo Gozzoli, Fra Filippo Lippi, Pesello, Sandro Botticelli, Filippino Lippi, Raffaellino del Garbo; and, lastly, those masters who especially aimed at perfection and rounding of form, as Andrea del Castagno, Antonio Pollajuolo, and Andrea Verrocchio. In conclusion, Lorenzo di Credi, and pictures of Leonardo da Vinci in his early manner.

* Continued from p. 103.

b. *The Sienese.*—Sano di Pietro, Il Vecchietta, Matteo da Siena. N.B.—As the works of this School, at that period, are few in number, and inferior in style to the Florentine, it is well to class them among those works of the latter School of the early style.

2. *The Umbrian School.*—Fiorenzo di Lorenzo, Pietro della Francesca, Giovanni Santi, Niccolò Alunno, down to Pietro Perugino and Bernardo Pinturicchio. Then, those pupils of Pietro Perugino who adhered to his manner, as Tiberio d'Assisi, L'Ingegno, Lo Spagna, Giannicola, and Rocco Zoppo. In conclusion, Luca Signorelli, the artist who, combining the aims and tendency of both Schools—the science and truth to nature of the Florentines, and the religious feeling of the Umbrians—attained the highest approach to the perfect forms of Art.

3. *The Schools of Bologna and Romagna.*—These Schools form the best transition to the Lombard School, from the affinity in some of their works to the severe style of Squarcione of Padua, grounded on the study of the antique, and in others to the feeling manner of Pietro Perugino; and lastly, from their greater perfection of colouring. Among the masters allied to Squarcione may be enumerated, in Bologna, Marco Zoppo; in Ferrara, Cosimo Tura and Francesco Cossa; in Forli, Melozzo. At the head of the masters allied to Perugino are, for Bologna, Francesco Francia, who, in his latest works, nearly attains the perfect style of the sixteenth century. With him are connected Amico Aspertini and Timoteo della Vite in his early pictures. In the Ferrara School may be here mentioned Domenico Panetti and Lorenzo Costa. Ravenna is allied to this section by Niccolò Rondinelli, Francesco Marchesi (called Cotignola), and Luca Longhi in his early manner; and lastly Forli, by Marco Palmezzano. Most of these masters studied successfully to acquire a warm and powerful colouring.

4. *The Lombard School.*—In this School two tendencies are discernible: one, whose centre was first in Padua, and afterwards in Mantua, aimed at perfecting the form, chiefly by a study of the antique; the two chief masters are Francesco Squarcione and Andrea Mantegna. The other tendency, which flourished principally in Milan, Pavia, Parma, and Lodi, aimed more at truth to nature, and the attainment of a clear and fresh colouring. On the whole, this second class did not keep pace with the progress of the other Italian schools of the period, or possess an equal degree of originality. The best known early masters of this class are Vincenzo Civerchio, Vincenzo Toppa, Albertino da Lodi; those of a later date, who lived more or less into the sixteenth century, are Bartolommeo Suardi (called Bramantino), Ambrogio da Fassano (called Il Borgognone), and Pier Francesco Sacchi.

5. *The Venetian School.*—Two different tendencies are here likewise to be distinguished. One, which had its chief seat in the island of Murano, at Venice, was partially influenced by the school of Squarcione, and in aiming at a determination of form, frequently became hard and exaggerated. The principal masters in this branch of the Venetian School are the family of the Vivarini, which flourished for four generations, Carlo Crivelli, and Vittore Carpaccio. The other branch of this School, which was established in Venice itself, obtained, through Antonello da Messina, the science of oil-painting, which was perfected by the brothers Van Eyck, and combined this most successfully with a realistic

representation true to nature in all its details, and with a colouring equally clear and strong. At the head of this branch stand Giovanni Bellini, together with his brother Gentile and a number of his pupils, of whom the following adhered to his style, and may therefore be enumerated here:—Girolamo Mocetto, Andrea Cordelle Agi, Francesco Bissolo, Marco Basaiti, Francesco da Santacroce, Girolamo da Santacroce, Andrea Previtali, Cima da Conegliano, Fioravante Ferramola, Piermaria Pennacchi, Giovanni Buonconsigli, Marcello Fogolino, Bartolommeo Montagna, Liberale da Verona, Francesco Morone, Girolamo dai Libri, Pietro degl' Ingannati, and lastly the early pictures of Vincenzo Catena and Palma Vecchio.

With these are here connected, by a similar realistic tendency, the contemporary Neapolitan painters, especially Antonio Solaro, (called Lo Zingaro.)

III.—EPOCH OF THE HIGHEST DEVELOPMENT, 1500—1550.

1. *The Tuscan School. a. The Florentines.*—Leonardo da Vinci, Michelangelo Buonarroti. (As pictures by Michelangelo are not easily met with, those may be introduced here which were executed by Sebastian del Piombo, with his co-operation; of this class, the National Gallery possesses the chief work, the "Raising of Lazarus.") Fra Bartolommeo, Mariotto Albertinelli, Andrea del Sarto, Franciabigio, Pontormo, Francesco Uberti (called Il Bacchiacca), Il Rosso, Marcello Venusti, Daniele da Volterra. b. *The Sienese.*—Pacchiarotto, Beccafumi, Baldassare Peruzzi, Gianantonio Razzi, (called Il Sodoma.)

2. *The Roman School.*—Raphael in the pictures of his second and third periods. His fellow-pupils, under Perugino, Domenico di Paris Alfani, Niccolò Soggi, E. di S. Giorgio. His pupils, Giulio Romano, Polidoro da Caravaggio, Francesco Penni, Timoteo della Vite in his later pictures, Andrea di Salerno, Perino del Vaga, Bagnacavallo, Girolamo Cotignola, Pellegrino Munari, Benvenuto Garofalo.—Raphael's successors: Innocenzo da Imola, Girolamo Francia, Rafaellino da Colle, Girolamo da Treviso, Primaticcio.

3. *The Schools of Bologna and Romagna.*—In this epoch these two Schools are chiefly absorbed by the Romans; although, under Raphael's influence, the brothers Dossi Mazzolini, Ercole Grande, and Girolamo Carpi, at Ferrara, likewise maintain a position of their own. These are most properly connected with the group of Raphael's pupils from Bologna, and their countryman Garofalo.

4. *The Lombard School.*—The feeling for beauty in line and form which Leonardo da Vinci infused into the artists of Milan and its vicinity during his long residence in that city, imparts to these painters, during this epoch, a greater affinity to the schools of central Italy than in the preceding period; and artists, like Gaudenzio Ferrari, Bernardino Luini, Giovanni Antonio Baltraffio, Andrea Salaino, Francesco Melzi, Bernardino Zenale, Cesare da Sesto, Marco da Uggione, Bernardino de' Conti, Bernardino Fasolo, Giovanni Pedrini, are more naturally connected with the Ferrarese, uniting as they do a lively and bright colouring with the above qualities. At the same time their delicacy of feeling and expression, and their attention to the study of chiaro-oscuro form an excellent transition to the pictures of Correggio, the head of the Parma School, in which the peculiarities of the Lombard School in the rounding of form, grace-



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fulness of movement, and fine treatment of *chiaro-oscuro* in the brightest colours, is carried to its highest perfection. To Correggio succeed his pupils and followers, Parmegianino, Francesco Maria Rondani, Giorgio Gondi, Bernardino Gatti, Michelangelo Anselmi, Lelio Orsi, Niccolò dell'Abbate.

5. *The Venetian School.*—This is allied to the last group of the Lombard School, by the great attention paid to the study of colouring. Giorgione stands at the head of these masters, and in point of conception and breadth of treatment, he brought the peculiar feature of this school—a realistic tendency, equally true, intellectual, and poetical—to its highest perfection. Next in order follows Sebastian del Piombo in his pictures of the pure Venetian style, Vincenzo Catena, and Palma Vecchio in their later pictures; also Romanino di Brescia, Giovanni Cariani, Lorenzo Lotto, and Girolamo Savoldo. Then follows Titian, for many years the head of the school: his rival Licinio Pordenone, with his brother Bernardino Pordenone, and Moretto da Brescia. The pupils and successors of Titian, Bonifazio, Paris Bordone, Jan van Calcar, Calisto da Lodi, Tintoretto in his early pictures, form the conclusion.

IV.—EPOCH OF DECLINE.

The period of Decline, from 1550-1590, succeeded, as the result of a misunderstood imitation of the great painters of the preceding epoch, and a vain parade of that mastery in drawing, painting, &c. which the latter combined with a true and beautiful expression of intellectual character. As the pictures of many Masters of this period are of a somewhat unpleasing character, affording no enjoyment, and serving only to form an historical link in the Art, a few examples of the most celebrated masters of each school are sufficient. The Venetian School alone forms an exception deserving praise.

1. *The Tuscan School. a. Florentines.*—Francesco de' Salviati, Angiolo Bronzino, Alessandro Allori, Giorgio Vasari. *b. Sienese School.*—Marco di Pino. Here follow properly the Neapolitan painters, Francesco Curia and Ippolito Borghese.

2. *The Roman School.*—Taddeo and Federigo Zuccaro, Girolamo Siciolante, Federigo Baroccio, Il Cavalier d' Arpino.

3. *The Bolognese School, and the Romagnoli.*—*Bologna*: Pellegrino di Tibaldi, Lorenzo Sabbatini, Prospero Fontana, Lavinia Fontana.—*Ravenna*: The later pictures of Luca Longhi.—*Ferrara*: Scarsellino da Ferrara.

4. *The Lombard School.*—Bernardino Lanini, Aurelio Luini, Gio Paolo Lomazzo, Girolamo Mazzuola, Giulio, Antonio and Bernardino Campi, Sofonisba Auguisciola. Here follows properly the Genoese Luca Cambiaso.

5. *The Venetians.*—Although the painters of this epoch are inferior to those of the preceding one in elevation and poetry of feeling, and especially in the sentiment required for treating Church subjects, as well as solidity of execution, yet the realistic basis of this school, founded by Titian, has produced many noble and original pictures, and a great number of at least very pleasing works. We may here mention Tintoretto in his later pictures, Jacopo da Ponte (called Bassano), Andrea Schiavone, Giuseppe Porta (called De' Salviati), Girolamo Muziano, Giovanni Battista Moroni, Battista Zelotti, Paolo Farinato, Carlo Caliari, Dario Varotari, Giovanni Contarino, Francesco and Leandro Bassano, Jacopo Palma (called Il Giovane).

V. EPOCH OF REVIVAL 1590—1670.

At the head of this epoch stand the works of the Carracci and their pupils, from whom it properly dates, and whose eclectic system ruled painting in Rome as well as in Bologna. Here consequently follow Lodovico Carracci, Annibale Carracci, Agostino Carracci, Domenichino, Guido Reni, Francesco Albani, Guercino, Lanfranco, Lionello Spada, Alessandro Tiarini, Cavetone, Pierfrancesco Mola, Elisabetta Sirani, Guido Cagnacci, Grimaldi. With these are allied, from a similarity of aim, the Lombards, Giovanni Battista Crespi, Camillo Procaccini, Giulio Cesare Procaccini, Daniele Crespi, B. Schedone. Then follow most properly the Florentines, educated under the influence of the Lombards, Lodovico Cardi (called Il Cigoli), Cristoforo Allori, Giovanni Biliert, Orazio Gentilechi, Francesco Vanni di Siena, and Carlo Dolci. With the latter may be classed, as kindred painters in the religious form of art, Sassoferato and Andrea Sacchi, the representatives of the Roman school.

Here succeeds the School of the Naturalists, as opposed to the Eclectics, who employed only nature, and for the most part without selection. At the head of these stand their founder Michelangelo da Caravaggio, and his pupil Manfredi; whilst in Rome they are joined by Domenico Fetti, and Michelangelo delle Bambozzi. In Naples we have Giuseppe Ribera, Il Cavalier Massimo Stanzioni, Andrea Vaccaro, Aniello Falcone, and Salvator Rosa. Belisario Correnzio however, whose style was formed after Tintoretto, is a proper introduction to the Venetians. Here, lastly, the Genoese masters Bernardo Strozzi, and Benedetto Castiglione find their proper place.

5. *The Venetian School.*—If this school did not share the general decline which marked the preceding period, on the other hand it exhibits in this epoch no improvement, but a decided falling off, although still maintaining a respectable character. The most noted painters it boasts are Alessandro Varotari (called Il Padovanino) Alessandro Turchi (called L'Orbetta), Pietro Liberi, and Pietro Vecchio.

VI. PERIOD OF DECLINE, 1670—1790.

This decline resulted with many painters from a light and pleasing, but superficial invention, accompanied by a corresponding skilful but decorative treatment; in others it proceeded from a close but spiritless adherence to a set of obsolete rules, which destroyed the peculiarity of individuals as well as of schools. With few exceptions, sound technical science, as the basis of manipulation in painting, was lost. A strict separation of the Schools is here less necessary, as even the richest gallery requires only a small number of the best pictures of the following masters in this epoch. *Florentines*:—Pietro da Cortona, who in point of time properly belongs to the preceding period, may here be placed at the head of the Mannerists, as that pre-eminently diligent master Leonardo da Vinci in the fifteenth century stands at the head of painting, which did not attain its highest development until after 1500. Ciro Ferri, Francesco Romanelli, Benedetto Luti, Zucharelli. *Roman Painters*:—Filippo Lauri, Carlo Maratti, Pompeo Batoni, Panini. *Bolognese Painters*:—Carlo Cignani, Marcantonio Franceschini, Giuseppe Maria Crespi. *Lombards*:—Francesco Londonio. *Neapolitans*:—Luca Giordano, Sebastiano Conca, Francesco Solimena. *Genoese*:—Giovanni Battista Gaulli. *Venetians*:

—Antonio Bellucci, Francesco Trevisani, Sebastiano Ricci, Marco Ricci, Antonio Balestra, Giovanni Battista Tiepolo, Giovanni Battista Piazzetta, Giuseppe Nogari, Antonio Canale (called Il Canaletto), Bernardo Bellotto.

Where the apartments for the Italian and Dutch-German Schools immediately adjoin, an alteration in the succession of the Schools in the second, third, and fourth epochs is advisable, beginning with the Venetian, which is allied in its style of the fifteenth century to the pictures of the brothers Van Eyck and their school. Then should follow the Lombard, and afterwards the schools of Bologna and Romagna, of Tuscany and Rome. But in this series, as the paintings of the Dutch School date back only to the fifteenth century, there is no place where the pictures of the Tuscan and other Italian Schools of the thirteenth and fourteenth centuries can be harmoniously introduced; and the best plan, therefore, is to collect these into separate rooms, as at Berlin, where the locality indicated such an arrangement. Certain deviations from this plan occur in the Berlin Museum, such as the interruption of the series of the Italian by the Spanish and French Schools of the seventeenth century; but these are merely caused by the relative position of the rooms, and the restricted size of the building. It is unnecessary here to explain the reason of this latter fact, but I consider it due to the architect Schinkel, to exonerate him from any blame in the matter.

The other Schools offer few difficulties of arrangement; but in a Gallery particularly rich in the Dutch and German Masters, it might be desirable to divide their works into different epochs; thus, for example, commencing in the fifteenth century with the pictures of the brothers Van Eyck and their School; those of the two Rogier Van der Weyden, Justus Van Gent, Hugo Van der Goes, Pieter Christophe, Hans Hemling: and then following on, in a separate group, with the works of the German painters, Martin Schongauer, Michael Wohlgemuth, Bartholomeus Zeitblom, Hans Holbein the Elder, &c. Nor will the effect be in any way marred, by combining the pictures of the two Schools into one series; especially as, on the decline of the German School after the middle of the sixteenth century, those few masters of whom we here speak are always to be classed with their Dutch contemporaries. It needs scarcely to be observed, that during the period from 1540 to 1600, in which the Dutch and Germans fell into a false imitation of the Italians, and became very distasteful, a few pictures by the best masters are all-sufficient,—such as a Mabuse in his later time, a Lambert Lombard, Frans Floris, Martin Hemaker, Martin de Vos, &c. Although, upon the whole, the pictures of the Flemish and Dutch Schools, from their intimate connection, may be considered inseparable, it is desirable to form separate groups of the two chief masters—Rubens and Rembrandt in whom the difference of these Schools is pre-eminently expressed, together with their pupils—Rubens, of course, taking the precedence, even in point of date.

In the Spanish School an attempt to separate the Schools of Toledo and Madrid, of Seville and Cordova, and lastly those of Granada and Valencia, in each epoch, would require a wealth of pictures which can scarcely ever be expected. It might therefore be well to bring together the pictures of these schools belonging to the same epoch, since their differences are by no means so great as those in the

Italian Schools, and there is not the chance of exhibiting the same harsh contrasts.

In the French school, the arrangement is still easier; for although it exhibits the contrast of the Idealists, headed by Nicolas Poussin, and the Naturalists, represented by Moyse Valentin, yet there are so many intermediate steps between the two, that any nice distinction of their respective tendencies might be attended with great difficulty. It would however be desirable to exhibit the works of these masters and their followers in different apartments.

The arrangement of the English School presents the fewest difficulties of any, and I consider it presumptuous, as well as superfluous, to enter at all upon this subject.

Although this mode of arrangement avoids the collocation of works of a heterogeneous character and artistic value, and combines enjoyment with instruction, yet in carrying out the details, care must be taken not to fall into the error of monotony and pedantry. This sometimes occurs when all the pictures of the same master are brought together, as is partially the case in the Dresden Gallery.

In the first place such an arrangement violates the primary rule to be observed in museums, namely to cause the spectator as much as possible to forget that the pictures no longer occupy their original places; for we neither find in a church a succession of altar-pieces, nor in the collections of Dutch amateurs do we meet with a series of cabinet paintings by the same master side by side.

But again, the most precious work loses much of its expression if viewed together with many others of the same character; and very few masters exhibit such variety in their single pictures, as to allow many of these to be seen advantageously in immediate juxtaposition. If indeed the works of so creative a genius as Raphael's, so varied in his single pictures, admit of this, yet those of other great masters, like Fra Bartolommeo and Andrea del Sarto have a certain monotony if exhibited thus, whilst painters like Wouverman and Teniers, whose works have very inferior spiritual value, and little variety in their figures and heads, are rendered tedious by exhibiting together so many of their pictures as in the Dresden Gallery. The system even of hanging collectively all landscapes and sea-pieces, according to their *genre*, is fatiguing to the spectator. It is therefore advisable with the Italian School, not only to separate the pictures of the respective masters, but to intersperse the works of those contemporaneous Schools which are intimately blended in character and spirit, as for instance the pictures of the Florentine and Roman Schools at their brightest period (1500—1550). In the other Schools, the different families of the same epoch should alternate frequently—an arrangement subject to a feeling of the general harmony they produce. Thus a Wouverman will always attract by his fine management of light and shade, and delicate execution; with these qualities, even a mediocre power of invention is sufficient. But in the lower species of paintings, containing only animals, flowers, fruit, or utensils, food, &c., objects commonly termed still-life, the intellectual interest is always so inferior, that to a cultivated eye they lose considerably when placed in the vicinity of the other classes. These are therefore advantageously interspersed in as varied a manner as possible, but apart from the rest.

VII. HANGING THE PICTURES.

The mode of hanging pictures is a point of great importance, for their general effect as well as the enjoyment of the works singly.

To avoid a tapestry-effect in hanging pictures, so opposed to the intention of their original exhibition—a point of the utmost importance—there must always be a certain space between the pictures, for which it is desirable to choose a paper of a warm and full red colour. Each painting becomes in this manner isolated and its effect heightened, and these intervals of space must be wider or narrower according to the artistic value and requirement of the pictures. The Pitti Palace at Florence may be mentioned as an exemplification of this, which, independent of the intrinsic excellence of the pictures, imparts, from the space allotted to them, a more favourable impression than any other gallery with which I am acquainted. Apart from these advantages, however, the dignity of the wealthiest nation in the world requires due attention to be paid to this subject, and that in a new National Gallery ample space should be devoted to the pictures.

Another important point is, that no picture should be hung higher than to allow its finest points and treatment to be within the correct view of an ordinary spectator. This requires that in large pictures their upper edge should not be further from the floor than fifteen feet, in medium-sized pictures not more than ten feet, and in those where small figures are introduced, not above six feet. If pictures are hung higher than this, they have a mere decorative value, as is the case with many of Rubens's paintings in the Pinacothek at Munich, where the imposing general effect in the apartment devoted to the works of this master fails to compensate the lover of Art for losing the enjoyment of each work singly. The lower edge of the pictures, on the other hand, should not be nearer to the floor than three feet. Lastly, on every wall care should be taken to distribute the pictures in a symmetrical manner at once natural and pleasing to the eye.

VIII. PRESERVATION OF THE PICTURES.

The chief sources of injury to pictures are damp, extreme dryness, dust and other particles in the air which settle upon them. The best means of preservation against these appears to me the following.

A. Against Damp and Dryness.

1. The pictures should always be hung upon wainscoat walls.
2. They should be fixed in such a manner as to admit a free current of air behind them.
3. An equable temperature is necessary; in winter the warmth being not less than 11 degrees (Reaumur); and in summer the pictures should be protected from the strong light by curtains before the windows, &c., so that the temperature is not higher than 18 degrees.

4. Whenever any bluish coating is perceived upon the pictures (always an indication of damp), this should be gently removed with a clean silk handkerchief, or otherwise it combines with the varnish, and makes it dulled, by the evaporation of the oil of turpentine.

5. If the varnish on a picture has, in the course of time, become tarnished and partially destroyed, what remains of the old varnish must be carefully removed, to prevent the dryness of the colours that would ensue, to protect them from the influence of the external air, and to restore the pleasurable effect of the picture. A moderate

covering of mastic-varnish should then be equally applied, without any other addition; but the use of purified oil of turpentine must be avoided, as this becomes too thin in the process of purifying, and resists insufficiently the effects of external damp. From these considerations it will be evident that, however desirable it is to remove as speedily as possible the treasures of the National Gallery from their present destructive locality, they cannot be transferred to the new building until it is thoroughly dry.

B. Preservation against Dust, &c.

1. Ample accommodation should be provided at the entrance of the Gallery for cleaning the shoes, &c., and every visitor should be strictly enjoined to use this thoroughly, in dry as well as wet weather.

2. A daily and careful cleaning of all the rooms with moistened sawdust, immediately after the public have left the Gallery.

3. A careful but complete dusting of the pictures and frames, with soft feather brushes, at least once a week.

Although it is beyond my present purpose to enter on the extensive and difficult subject of the restoration of pictures, I may urge, in connection with their preservation, the extreme importance, as soon as the least defect is perceived—for instance, any colour peeling off or blistering—of immediately rectifying the mischief, as by this means those serious restorations are avoided, most injurious to the pictures, but which become necessary when such defects have spread generally over the surface.

IX. USE OF THE GALLERY.

A. The Visit.

As the Gallery is erected at the Nation's cost, it must of course be rendered as generally useful as possible, every one being admitted capable of deriving from it enjoyment or instruction. It should be open at least four days in the week, from about ten o'clock till four. This principle is carried out so liberally in Berlin, that children from ten years old and upwards (the earliest age at which they may be supposed able to derive profit from such an institution) are admitted, when accompanied by a grown-up person; and no one is excluded but those whose dress is so dirty as to create a smell obnoxious to the other visitors. In the National Gallery of London the freedom of admission is carried too far, infants in arms with their nurses, as well as persons in the dirtiest attire, being allowed entrance. I have at various times been in the National Gallery, when it had all the appearance of a large nursery, several wet-nurses having regularly encamped there with their babies for hours together; not to mention persons, whose filthy dress tainted the atmosphere with a most disagreeable smell. But, independent of the offensiveness to other visitors from these two classes, (which I found so great that, in spite of all my love for the pictures, I have more than once been obliged to leave the building), it is highly important, for the mere preservation of the pictures, that such persons should in future be excluded from visiting the National Gallery. The exhalation produced by the congregation of any large number of persons, falling like vapour upon the pictures, tends to injure them; and this mischief is greatly increased in the case of the two classes of persons alluded to. I cannot but ascribe to this cause a considerable share of the present bad state of so many pictures

in the National Gallery. It is self-evident that infants are incapable of deriving any advantage from such a Gallery; and it is scarcely too much to require, even from the working man, that, on entering a sanctuary of Art containing the masterpieces of every age and country, he should put on such decent attire as few are without.

B. Information relative to the Pictures.

Catalogues afford the chief means of imparting this, and it would be advantageous to issue two, of different kinds—one for the general reader, giving the necessary information respecting the schools, masters, and subjects, and sold at a price to bring it within the reach of the poorer classes; whilst a second catalogue should give a short sketch of the various epochs and chief schools of painting, each prefaced by a brief notice of the style of the masters at the head of the respective schools; and, lastly, an account of the life and works of the most important masters, sketched in a rapid and lucid manner. Both these wants have been admirably provided for in the National Gallery, with reference to the works it contained, by the small catalogue, sold for fourpence, and the larger one, written by Mr. Wornum and revised by Sir Charles Eastlake, an octavo volume of 216 pages, sold for a shilling. Introductory criticism, such as I have mentioned, is not required until the Gallery is more complete in the various Schools and epochs; and for the convenience of the spectator, it might be advisable that the numbers affixed to the pictures should as far as possible follow the succession in which they hang, the references in the catalogue corresponding to this arrangement.

The lovers of art in England are in no want of works of sound instruction;* nevertheless, with a view to impart more widely an understanding of the pictures in the National Gallery, it would be very useful if the Government were to engage, at a fixed salary, some person well acquainted with the history of painting and competent to give instruction, to deliver popular lectures on the history of the art, principally directed to the pictures in the National Gallery, but likewise advertiring to the treasures contained in the Royal and private collections in England. Admittance to these lectures might be fixed at a very small payment—say sixpence for the hour—few persons caring for any privilege offered them gratuitously.

X. ENLARGEMENT OF THE NATIONAL GALLERY.

In a former section, on the arrangement of the pictures, I have given the names of a large number of masters of the Italian Schools, partly because such classification may be regarded from many points of view, and I wished to state my own opinion, and partly from a desire to show clearly, in taking *one* school, the number of excellent masters of whose works the National Gallery is entirely deficient. I have refrained from citing many masters of a second and third rank. There is an almost total want of pictures of the first epoch in the thirteenth and fourteenth centuries; the works of the third epoch in the fifteenth century are

represented only by a few pictures of Perugino, Francia, and Giovanni Bellini; whilst the flourishing period from 1500 to 1550 is very imperfectly exhibited; since of the works of its three great masters—Raphael, Correggio and Titian—the Gallery contains only masterpieces of the two last. Even the school of the Caracci, the best represented of all, is by no means complete. Of the Spanish and French Schools, the Gallery contains only the works of a few masters, although these are of unquestionable excellence. The German School is almost entirely passed over. The Dutch and Flemish Schools, great favourites in England, are represented it is true by a considerable number of masterpieces of the chief painters, but they are far from complete, and in this respect the Gallery is surpassed by numerous private collections in England. The English School is far the best and most complete, especially since the bequest of Mr. Vernon's gallery; yet even here much is still to be desired.

It is evident, from what has been said, how much is required to render the National Gallery in any degree comparable to the Gallery of the Louvre in point of extent and completeness. When, too, we consider how, up to a recent period, the masterpieces of the greatest artists have gradually fallen into the hands of those who will preserve and retain them—deposited either in churches, public galleries, or in families where they form an heirloom—the possibility of attaining this object might appear doubtful; nevertheless I am convinced that, if the course I propose be adopted, this may be accomplished in time.

The principal means of effecting this object are, of course, by purchase. Now if the system hitherto followed be adhered to, and a special Parliamentary grant be required before any valuable acquisition can be secured, it is easy to foresee that centuries must elapse before the object in view can at all be attained. On the contrary, it is absolutely necessary, in my opinion, that a considerable sum—certainly not less than 30,000^{l.}—should be set apart in the yearly budget for this purpose, accompanied with an express understanding, that any portion of such grant remaining unexpended one year, should be added to the grant of the following year. It might very probably happen that for several years no opportunity offered for making any desirable purchases; whilst, in a following year, extremely important ones might occur, requiring a far greater sum than the annual grant would defray; moreover such opportunities might happen at a time when Parliament was not assembled, and an application for any extraordinary grant would be impossible. The plan I propose is the only one by which the Nation can take advantage of such opportunities as the sale of the collections of Cardinal Fesch and the King of Holland, which perhaps may not recur for centuries.

Another point I would urge is, that purchases of pictures should in future be made with a reference to more general and enlarged views than hitherto. I am well aware that the public taste has, in a certain degree, influenced the purchases made, and that, from this cause, there has been a hesitation in obtaining pictures of the fourteenth and fifteenth centuries, which are regarded as generally unintelligible and distasteful. Within the last ten years, however, a commencement has happily been made to overcome this prejudice, by the acquisition of the works of the fifteenth century by John Van Eyck, Pietro Peru-

gino, Francesco Francia, and Giovanni Bellini: a feeling for these older forms of Art has recently been very generally awakened, and we may hope this will continue to increase, and that ere long public feeling and opinion may sanction enlarged purchases of such pictures. Nevertheless, although an ardent admirer of these works, I can quite understand the feeling of the public at large, who, from their present point of view, see in them only hardness, meagreness, dryness, and want of perspective, when compared with pictures which satisfy the demands of Art, in representing objects in nature, with a pleasing outline, completeness of form, and attention to perspective. I am therefore far from recommending, at present, the purchase of pictures by all these early Masters, even if they could be obtained at low prices, which is by no means the case. I am rather of opinion, that the means at disposal may be better expended in supplying the great blanks in the epochs of the highest style in Art. But in taking this general point of view, I must defend myself and other admirers of these earlier forms of Art against the wide-spread prejudice, that our admiration of these works arises from their very defects of hardness, stiffness, &c. I may be allowed to observe, in answer to this reproach, that those whose eye and feeling have been educated as mine have been, by long study of the grand forms of Michael Angelo, the beauty of expression and grace of Raphael, the wonderful effects of light and shade in Correggio and Rembrandt, and the refined beauties of the great Masters of the Dutch School of the seventeenth century, are far more alive to the defects of these early masters than any mere dilettanti who cherish such a prejudice. Those who share my feelings for Art admire these pictures not *for*, but *in spite of*, such defects, which are obvious to the most ordinary eye; but this fact surely argues their possessing some high intrinsic value, richly compensating for such faults. Now this quality consists in these masters *eminently fulfilling the highest aim of Art*: inspired with a noble enthusiasm, and absorbed in the spiritual feeling of their subject, they brought this before the eye and mind of the spectator, with a fervour and animation peculiar to formative art, and which distinguishes the latter from all other means of spiritual expression. This intrinsic merit seizes the attention of an experienced amateur in Art, and prevents his being deterred by a rough exterior, whilst at the same time his eye is pleased with studying the distribution of the figures. Lastly, I may observe that the admiration which these works create is in a great measure heightened by the subjects, which are generally of a religious character, and consequently belong to the highest sphere of contemplation and feeling to which the mind can rise. Nevertheless, the principal value of these pictures is not to be sought in this circumstance; and I confess that the current observation, that at the period to which they owed their origin Art was a handmaid to the Church, appears to me incompatible with the high and independent purpose and functions of Art. Most persons are conversant with subjects of a religious character, and these pictures rely principally for effect upon their treatment—the form in which they are presented to the spectator—which appertains exclusively to the province of Art.

In the purchase of pictures of the highest style of Art, it appears to me, for the present, chiefly desirable to seize every opportunity to complete the Italian School;

* For the Italian school, I may refer to the excellent translation of the "Handbook of Painting," by Kugler, edited by Sir C. Eastlake, and enriched with numerous illustrations; for the Dutch and German schools, there is the first edition of Kugler's Handbook, edited by Sir E. Head; for the French and Spanish schools, the excellent Handbook by Sir E. Head himself. Lastly detailed information on the Spanish school will be found in the "History of Painting in Spain," by Sterling, as well as in many parts of the works of Richard Ford on the same country.





C. CLINT AKA PRINTER.

H. BOURNE ENGRAVER.

FALSTAFF AND ANNE PAGE.

FROM THE PICTURE IN THE VERNON GALLERY.

PRINTED IN G. VINTON'S
PRINTING WORKS.

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especially as these works are becoming every day more rare; and amateurs have, moreover, the masterpieces of the Flemish School, which are found largely in the numerous private collections in England. It is also to be hoped, that the great blanks in these Schools will gradually be supplied—in imitation of the noble example of Lord Farnborough and others—by bequests and presents; whereas very considerable sums would be required to effect this object by mere purchase.

To initiate the public into a study of these earlier forms of Art, a comparatively small number of pictures is required, and a moderate outlay would suffice. Excellent specimens of the greatest masters of the fourteenth century still fetch such low prices in England, that, as late as last year, at the sale of Mr. William Jones's collection, a small altarpiece, (in my opinion an unquestionable and beautiful work of Taddeo Gaddi,) was sold for 12*l.* All that is required, therefore, is to take advantage of such opportunities. It is certainly a matter of great regret that the singular chance of completing, at once, the works of this period, by the purchase of the late Mr. Ottley's collection, which might have been secured for a very moderate sum, was not embraced.

Pictures by the best masters of the fifteenth century are obtained with much greater difficulty, and at comparatively higher prices. There are, however, still many of these in the smaller towns of Italy, and it would only be necessary to engage some agent in that country, well conversant with these matters, to procure additional fine specimens of these works. Indeed, within the last few years, excellent pictures of this class have been occasionally sold in London auctions at very moderate prices. Pictures also of the Dutch and German Schools of the fifteenth century are occasionally to be purchased in their respective countries, as well as in London.

The greatest difficulty will be to obtain valuable pictures by the best masters of the Italian School, of the highest periods of Art, at all comparable to the collections in the Louvre; and, indeed, this seems to be impossible with regard to Raphael's pictures by mere purchase. There is only one means to be adopted—to remove the Cartoons of Raphael from Hampton Court to the new National Gallery. In a gallery especially adapted for them, and favourably lighted from above, these Cartoons would have an effect, of which it is impossible to form an idea in their present highly disadvantageous position, and would enrich the Gallery with masterpieces of Raphael's genius, with which the pictures in the Louvre cannot compete. But beside the Cartoons, the gallery of Hampton Court possesses a series of pictures of the Roman, Lombard, and, above all, of the Venetian, Dutch, and German Schools, which, in their present position, interspersed indiscriminately with pictures of very inferior merit, or of mere historical interest—many of them hung to great disadvantage—produce little effect, but which would enrich the National Gallery, by supplying gaps in these respective Schools, more effectually than could perhaps be accomplished by purchase in a series of years. The warm interest which Her Majesty has evinced in all matters of public advantage, so strikingly shown on the occasion of the Great Exhibition of 1851, may perhaps induce a hope that she would not withhold her gracious consent to a removal of the Cartoons from Hampton Court, together with a selection of pictures from that gallery, made by a Com-

mission of competent judges. This might be done, with a reservation of the right of the Crown to their possession, in the same manner as the Duke of Portland reserved to himself the property of the celebrated vase in the British Museum which goes by his name; nor would the removal materially diminish the attraction of Hampton Court.

To supply genuine and important specimens of the works of some of Raphael's pupils and successors, such as Bagnacavallo, Cotignola, Innocenzo da Immola, and the rare productions of Gaudenzio Ferrari, which are no longer easily purchased even in Italy, it is very desirable to watch for the occasional appearance of altarpieces by these masters. An opportunity of this kind was unfortunately neglected at the sale of the late Mr. E. Solly's collection, which might have been obtained at very moderate prices. They are however still preserved in England, in the hands of other private individuals. The acquisition of the works of these and other masters of a second rank, in the other Schools, is an object of importance to the National Gallery in three points of view:—first from their artistic value; secondly, because it is only thus that the great wealth of the Schools is properly exhibited; and lastly, because the spectator learns to distinguish these from the works of the chief masters, for which they are frequently palmed off.

For the epoch of the Caracci, the excellent pictures which the National Gallery possesses are sufficient, until the other Schools, in their best periods, shall be comparatively filled up.

From the remarkable wealth England possesses in masterpieces of the Flemish and Dutch Schools, it may be anticipated that these departments will in time be as richly supplied as in the Louvre, partly by presents and bequests, and partly by taking advantage of every favourable opportunity of purchase. The same may be said with regard to the Spanish School, of which there exist in England a considerable number of admirable works.

In the works of the French School, no other gallery would attempt to emulate the collection in the Louvre. Nor does such an object even appear desirable. The National Gallery already contains admirable specimens of the most distinguished masters of this School, as Nicholas Poussin, Claude Lorraine, Gaspar Poussin, Watteau, and Greuze; and the large number of these pictures in England renders it easy to supply any blanks as opportunities occur. The purchase of works belonging to the epochs of the decline of any of the Schools, would naturally be deferred until the last.

I shall add a few words in conclusion, respecting the English School. It may with certainty be anticipated, that this School will be the most enriched by presents and bequests; nevertheless, it would be very desirable for the Government to purchase for the National Gallery (as is frequently done in France) such large historical pictures of merit as do not readily find private purchasers. The artists of this country would then be induced to undertake important works of this class,—a department hitherto little cultivated in England. With respect to presents and bequests, in order to prevent too large an accumulation of inferior and bad pictures, or of duplicates, for which no space could eventually suffice, a regulation should be made to dispose of such works, upon the decision of a committee of competent judges, and to appropriate the proceeds of such sale to

fresh purchases for the National Gallery. The assurance thus given, that every bequest or present would directly or indirectly benefit the Gallery, would probably remove any scruples from the minds of those who might intend to present or bequeath their pictures to this Institution.

In conclusion, I cannot but express an earnest hope that this new building may be commenced as soon as possible. When it is considered that its erection and perfect drying must necessarily require several years, it becomes an urgent duty to make every effort to prevent these national treasures of Art being exposed, longer than is absolutely inevitable, to the destructive effects of their present locality.

If the details and suggestions I have here made, relative to a matter of such distant accomplishment, appear to any of my readers premature, I would observe, that in so important an affair, involving numerous and multifarious considerations, which require to be well and dispassionately weighed, it has appeared to me desirable to have these questions publicly stated in an early stage of the proceedings, with a view to their full and mature discussion, before any decided steps are taken, and to insure the deliberate sanction and approval of all those who are most competent to pass a judgment. Another consideration has induced me to offer these remarks and suggestions at this time; at my advanced age, I can scarcely hope to live to witness the completion of this great national work, and I have desired, whilst the active powers of my life are preserved, to turn them to a purpose of such high public usefulness.

THE VERNON GALLERY.

FALSTAFF AND ANNE PAGE.

G. Clint, Painter. H. Bours, Engraver.

Size of the Picture 2 ft. 5 in. by 3 ft. 0*1* in.

MR. CLINT, the painter of this pleasing little picture is perhaps one of the oldest members of the profession, but he has some time since ceased from its active duties. His principal works are portraits and dramatic scenes, in which he has been very successful. For many years Mr. Clint's name was on the list of the Associates of the Royal Academy, but he withdrew it about ten or twelve years ago.

The title given to this picture is evidently a misnomer, but it was so named in Mr. Vernon's catalogue, and has been retained in that now issued in the gallery at Marlborough House; we have therefore not thought fit to change it; but the scene is one in which Falstaff and Mistress Ford are the principal characters; it occurs in the third scene of the third act of "The Merry Wives of Windsor." The place is a room in Mr. Ford's house; Mistress Page and Mistress Ford have just laid their plans to punish the knight for his presumption in making love to them both at the same time, and the former is leaving the apartment that the plot may ripen into execution. The basket is ready and the servants have received instructions to "trudge with it," when Sir John is snugly ensconced within the wicker enclosure, "in all haste, and carry it among the whitsters in Datchett Mead and there empty it in the muddy ditch, close by the Thames' side." As soon as Mrs. Ford is left alone Falstaff enters, and addresses her thus:—

Have I caught thee, my heavenly jewel? Why, now let me die, for I have lived long enough; this is the period of my ambition. O this blessed hour!

Mrs. Ford.—O sweet Sir John.

Mr. Clint's impersonation of the knight is humorous but not vulgar; the lady awaits his advent very composedly, but there is an expression of lurking mischief in the corner of her mouth that implies the clothes-basket is sharing her thoughts with her *soi-disant* lover.

VISITS TO THE GOBELINS IN
1839 AND 1847.

THE term Gobelins, first applied to the dye-house, and subsequently to the whole establishment, including the tapestry and carpet manufactory, took its origin from two brothers, Giles and Jean Gobelin, who, about the year 1550, introduced the newly-discovered art of dyeing scarlet, into France. The Gobelins were not, themselves, the discoverers of the scarlet dye; that is due to Drebber, a native of Alkmaar, who ultimately resided and died in London. It appears that Drebber having accidentally spilled some *aqua regia* on a solution of cochineal which he had prepared for filling a thermometer-tube, was immediately struck with the beautiful colour thus produced. After some conjectures and experiments, he found that the cause of the new colour arose from the circumstance of the vessel containing the solution of cochineal being made of tin, which had been dissolved by the *aqua regia*, forming a nitro-muriate of tin. Not being a dyer himself, he communicated his observations to Kuffelar, an ingenious dyer, residing at Leyden, and who subsequently became his son-in-law. Kuffelar was evidently the first who practically carried out the discovery of Drebber,—hence the name “Kuffelar's Colour” was given to scarlet. The secret, however, soon got into other hands; Gulich, and also Van der Vecht found out the process, and the latter communicated it to Giles Gobelin. About the year 1643, Kepler, who had obtained a knowledge of the process in Flanders—his native country—came over to England, and settled at Bow; and having practised scarlet dyeing there, this colour long went by the name of “Bow Dye.” Kepler's dye does not, however, appear to have been a perfect process; Bauer, or Brewer, who was invited to England in 1667, by Charles II., with the promise of a large salary, first brought the art of dyeing this, and other colours, to great perfection.

The banks of the little river Bièvre, in the Faubourg of St. Marcel, at Paris, was the spot fixed upon by the Gobelins for their dyeing operations; the water of that river having long previously been considered as the best in the neighbourhood for the process of dyeing. Here they erected a small dye-house. The Parisian dyers of that day looked on the foreigners as persons who had ventured on a very rash speculation, and applied the epithet *folie Gobelin* to the new dye-house. The colours, however, produced there were so superior to those previously obtained, that their brilliancy and solidity were put to the credit of the devil, with whom, it was stated, the Gobelins had entered into partnership. At this period the generality of French colours were not so good as the English and Flemish. Continued success attending their business, the Gobelin amassed considerable wealth, and became the proprietors of much property on the banks of the river. Their descendants continued to labour with success; but having become very rich, they renounced the occupation of dyers, and filled various offices in the State. To the Gobelin family succeeded MM. Canaye, who did not confine themselves to the business of dyeing, but began to manufacture tapestry, which had previously been imported from Flanders. The manufacture of tapestry in France, however, dates as far back as 1295; for in that year an edict was published, authorising the formation of an establishment of *haute lisse*, and granting permission to a man of the name of Renant to employ workpeople. The

manufacture, however, made but little progress; for both Francis I. and Henry II. sent to Brussels for the tapestries used in ornamenting their palaces. Henry IV., in 1607, and after him Louis XIII., gave a fresh stimulus to the manufacture, and granted great privileges to the manufacturers—Marc Camans, and François Laplanche. The writer of this notice has seen some tapestries executed at this period. About 1655, a Dutchman, named Gluck, succeeded MM. Canaye, uniting with him Jean Liansen, a tapestry manufacturer of Bruges, and a great proficient in the art. In 1677, France possessed a Minister of State who looked beyond the petty limits of the Court, and took an interest in the welfare and prosperity of the manufactures of his country. Knowing the deficiency of the Parisian dyers, and rightly judging that not only must attention be given to the production of a fabric, but that beauty and brilliancy of colour is also essential, Colbert, finding the Gobelin establishment prospering, suggested to Louis XIV. the propriety of purchasing it, and re-establishing it as a royal manufactory. The combined manufactory and dye-house still retained the name of Gobelins, though without the appellation *folie*; an epithet which success had long previously removed.

Skilful artists were now attached to the manufactory, and the celebrated Lebrun was appointed director. In 1690, Mignard succeeded Lebrun as director, and introduced several Flemish workmen of great skill. In 1694, the manufacture began to decline, and the public treasury was in such a low condition, that most of the workmen were discharged. In 1749, a modification was introduced, whereby the model from which the tapestry was made was traced out on varnished paper, and placed behind the workman.

In 1797, the manufacture was re-organised, and has continued, with various modifications, to the present day.

Under the government of Napoleon great encouragement was given to the tapestry manufactory.

The Gobelin tapestry was formerly made in lengths, or pieces, the width of which varied from four to eight feet; and when one of large dimensions was required, several of these were sewn, or fine-drawn together with such care, that no seams were discernible. At the present day, however, they are manufactured of much greater width, so that they seldom require to be joined even in the largest pieces.

Two methods were formerly practised in the manufacture of tapestry, known as those of the *basse lisse* and the *haute lisse*. The *basse*, or low warp, is now disused; we shall therefore confine ourselves to a description of the *haute*, or high warp, as at present employed at the Gobelin.

The frame, or loom, in which the tapestry is worked, is of the most simple construction, consisting merely of two upright posts with suitable cross-bars at the top and bottom; between these two posts two rollers or beams are placed, with ratchet heads, and clicks to hold them. To these rollers, or beams, are connected the longitudinal threads, or warp, composed of twisted wool, wound principally upon the upper roller, which may, therefore, be denominated the warp beam, the other of course being the cloth beam. The longitudinal threads are separated from one another by suitable contrivances, provided for that purpose; the division of the threads being effected, in order to admit the cross-threads which are to form the picture. As a sort of guide for the artist to introduce the cross-threads in

their proper places, he traces an outline of his subject on the threads of his warp in front, which are sufficiently open to enable him to see the picture behind it.

For working the tapestry, three instruments are required—a broach, a comb, and an iron needle; the first is formed of hard wood, about seven inches and five-eighths in length, and two-thirds of an inch thick, ending in a point, with a small handle, round which the wool is wound, and serving the same purpose as the weaver's shuttle. The comb is also of wood, eight or nine inches long, and an inch thick at the back, whence it gradually decreases to the extremity of the teeth, which are more or less divided, according to the greater or less degree of fineness of the intended work: it is used to press close the wool, when any line or colour does not set well. The artist places himself behind the frame, with his back towards the picture he is about to copy; he first turns and looks at his design, then taking a broach of the proper colour, he inserts it among the threads of the warp, which he brings across each other with his fingers, in precisely the same way that weavers read their patterns on the simple of the draw-loom, and this he repeats every time it is necessary to change his colour. Having placed the wool, he beats or presses it down with his comb; and, when he has thus wrought several rows, he passes to the other side to see their effect, and to properly adjust them with his needle, should there be occasion.

In 1826, the celebrated carpet manufactory of La Savonnerie was transferred to the Gobelins.

The dyeing establishment of the Gobelins has been under the able management of M. Chevreul for the last thirty years. His researches have far surpassed all those who preceded him: he has investigated the action of light both in *vacuo*, in dry and damp air, in the vapour of water, and in hydrogen gas; in combinations of colour in silk, wool, and cotton goods. He has demonstrated that the stability of colours varies with the nature of the material dyed, and even on the same fabric, according to the mode of operation followed. He has thus arrived at results different from those obtained by MM. Gay-Lussac and Thenard relative to the effects of heat. Thus, for instance, in the case of weld, the experiments of the above mentioned chemists went to show that this colour was affected at 210° C.; whilst M. Chevreul has demonstrated that a heat of 190° C. is sufficient for this purpose. This difference arises from the fact that MM. Gay-Lussac and Thenard submitted their specimens to the continued action of heat until the colour was affected; whilst M. Chevreul heated his specimens progressively, first to 150°, then to 160°, 170°, and 180° C.

According to the researches of M. Chevreul, turmeric is affected by the influence of light when placed in *vacuo*, and in dry hydrogen gas; it is more slowly affected in the air, and the colour stands better on silk and wool in damp than in dry air. Safflower, archil, and indigo, sometimes furnish analogous results, and sometimes the opposite; thus, for example, indigo preserves its colour perfectly in *vacuo*, whilst Prussian blue loses its colour. Archil and safflower retain their colour perfectly under those circumstances which affect the colour of turmeric. In the vapour of water, the light affects the colour of turmeric in silk and wool, while it heightens the beauty of the colour in cotton. The vapour of water and the light destroy the colour of archil in cotton, but have no action on the same colour in wool and silk. The above obser-

vations serve to show the necessity of submitting all colouring matters to analogous trials, in order to judge of their respective solidity, and to compare the different substances which are capable of dyeing a fabric one and the same colour.

M. Chevreul has also extended his investigations to the action of heat, and has ascertained that colouring matters have not all the same degree of stability when exposed in vacuo to a suitable temperature. Thus turmeric, whose colour is affected in vacuo, undergoes no alteration in silk or cotton at 160° C. The archil, which in the air is more stable than turmeric, undergoes an alteration in silk and cotton at 180° C. These examples are sufficient to show that various fabrics act in a special manner on different colours, and prove that moisture has much to do with the matter.

On this account, M. Chevreul has made some investigations, in order to define the hygrometric properties of woven fabrics. He dried these at 120° C. in the air, and in vacuo, then kept them for several days in atmospheres of 65, 75, 80, and 100 hygrometric degrees. From these experiments he obtained certain results, whence he draws the following conclusions:—One hundred parts of woody fibre absorb twenty-five parts of vapour of water. One hundred parts of silk absorb twenty-nine parts of vapour of water. One hundred parts of wool absorb thirty-two parts of vapour of water.

The result of a long and patient investigation of this subject has led M. Chevreul to the conclusion that every coloured fabric should be tried by the same agents as those to which it will be exposed:—First, by air and light; secondly, by wind and rain; thirdly, every fabric destined for carpet use must be submitted to friction; fourthly, every fabric intended to be washed should be tried by soap and water and water alone.

The following extracts from the notebook of the writer of this article—notes made during the time he received the special permission of Louis Philippe to attend daily at the dyehouse and inspect the operations in progress—may perhaps prove of some interest to many readers. To reproduce with correctness on tapestry any painting requires the employment of an immense number of shades of colour, the obtaining of which is entirely dependent on the practised eye and skilful manipulation of the dyer, who, in the proportions of the ingredients employed in forming the bath for any particular colour, has recourse more frequently to the “rule of thumb,” than to scales and weights. It is therefore impossible to give the pounds and ounces of dye-wares used in most cases, the relative proportions of these to one another differing according to their respective qualities, and to the particular circumstances of the case. Both the silk and the wool dyed at the Gobelins are in skeins or hanks.

Light Flesh Colour to Dark Crimson on Wool.—Alum and tartar mordant. Bath of cochineal, to which is added decoction of logwood, sumach, weld, and sulphate of iron in suitable proportions.

Marrone and Savoyard to Black on Alum Silk.—The bath is formed by boiling together for an hour or two weld, madder, and a little logwood and fustic; sulphate of iron is then added. To obtain darker shades a further addition of logwood is made, and the silk passed through a solution of sulphate of iron, and some of the bruniture or dark mixture kept ready for use, the preparation of which will be given afterwards.

Pink on Alum Silk.—Bath formed of solution of tartar and cochineal. About four ounces of cochineal to one pound of silk. About one-fourth of the copper is filled with water, and the cochineal being added, it is heated for an hour and a half. The decoction is now boiled for a few minutes, and the copper filled up with cold water, and but very little fire kept under. The silk is put in at a temperature of 120° Fahr. and the heat gradually increased.

Light-dark Yellow for Wool.—Make bath of weld: for light colours boil the weld for ten or fifteen minutes only, but for dark colours boil the weld two or three hours.

Chocolate on Wool.—Alum and tartar mordant. A yellow body is first given to the wool by a dye bath of weld, for which purpose the weld should be boiled about twenty minutes. Then add a small quantity of madder, and pass the wool through the bath. Afterwards, gradually add some bruniture and decoction of gall, also some pyrolignite of iron, and if not yellow enough, add some strong decoction of weld; if too red, put through alum and tartar mordant again, and proceed as before with weld and bruniture *q. s.* About two pounds of madder will suffice for thirty pounds of wool.

Black on Wool (1).—For twenty pounds of wool use one pound of tartar and three pounds of sulphate of iron for mordant. Make a bath of logwood and add three ounces of sulphate of copper; to give darker colour add some sumach. The addition of a little weld or bois jaune is also useful.

Black on Wool (2).—Pass the wool through the indigo vat, and afterwards through bath of cochineal and sulphate of iron, or of logwood, gall, and sumach.

Deep Gold Brown on Wool.—Alum and tartar mordant. Make bath of weld, by boiling for half an hour or more, and add gradually *q. s.* of madder. Use three successive baths of weld, four bundles for each forty pounds of wool.

Mahogany Colour on Silk.—First give body with solution of annatto according to tint required, then pass through two baths of weld, finishing with madder and bruniture.

Marrone on Wool.—Pass the wool through three baths of weld; in last bath put three or four pailsful of soot for each forty pounds of wool. Boil one hour and skim. Pass the wool through. Next pass through bath of madder and bruniture *q. s.*

Blue Black on Wool.—Pass the wool through a solution composed of one pound of tartar, one pound of sulphate, or equivalent quantity of acetate of iron, and five or six ounces of verdigris; finish with bath of logwood, sumach, and sulphate or acetate of iron.

Turkey Yellow on Wool.—A bath is formed by boiling four bundles of weld, weighing from ten to twelve pounds each, in one hundred and fifty gallons of water for about twenty minutes. Through this bath forty-two pounds of wool, previously treated with alum and tartar mordant, are passed three times successively. Last time add about two handfuls of madder gradually. Then throw away two-thirds of the contents of the copper, fill up with cold water, add about one litre of bruniture and pass the wool through again.

Lilac on Wool.—Treat with alum and tartar mordant for about half an hour, take out skeins for lighter shades first. Dissolve about one ounce of ammoniated cochineal in three pints of hot water in a tin vessel. In another tin vessel capable of holding four or five gallons, put two gallons of

water and about one of alum and tartar mordant, with a small additional quantity of alum and tartar. Boil till dissolved. If it should have a dark appearance, throw away one-third, and fill up with cold water, add the ammoniated cochineal gradually, and pass all the skeins of wool through, the bath all the while over the fire, and the temperature, at first about 130 Fahr., gradually increased. Add some more ammoniated cochineal to a fresh bath if necessary, and give also a bath of archil (very small quantity.) Then to a vessel of cold water put a bowl full of warm indigo vat liquor, and give the wool the desired shades by passing it through this blue solution. For dark lilac the wool may be put through the indigo vat. The wool should be wrung out and dried quickly.

Rose Colour on Wool.—Treat sixty pounds of wool with alum and tartar mordant for two hours. Prepare a bath with about half a pound of cochineal and three handfuls of madder, previously dissolved in water, added gradually. Expose the wool to the air, then empty the bath and start a fresh one, add gradually more solution of cochineal and tartar to obtain the required shades. About two pounds of cochineal are sufficient for sixty pounds of wool. A small quantity of the tin solution may be added if requisite.

Green on Wool.—Place twenty pounds of wool in a vessel containing 100 gallons of water at 85° Cent., in which four pounds of soda crystals have previously been dissolved, and let remain therein for half an hour. Then wash the wool in water and expose to the air. Alum and tartar mordant. Put about three large handfuls of bois jaune in two or three gallons of water; boil and keep hot for two hours. Put half a pound of carmine d'indigo into a gallon of water. Mix the decoction of bois jaune with the indigo solution in the bath in proportions according to the shade of green required. If any of the skeins take the green colour unevenly, pass them through the soda bath above-mentioned, which will remove the blue; then mordant again with alum and tartar, and proceed as before. Add some alum to the bath before using it for green, and also occasionally in the course of the dyeing.

Dark Greens.—Use strong decoction of bois jaune, or preferably, the red fustic, with solution of carmine d'indigo, and a little “dissolution d'indigo,” according to the tint required. Alum also to be added. For very dark greens pass through the indigo vat.

Dutch Black on Silk.—Pass the silk through bath of gall and sumach, in the proportion of about half a pound of gall and three pounds of sumach to one pound of silk. Wash; then pass through bath of sulphate of iron, and afterwards solution of Prussian blue in muriatic acid; then pass through fulling mill with fuller's earth. Bag the silk.

Green Grey on Wool.—Pass the wool through a weak bath of weld and madder, to give various gradations of straw colour. Darkest shade first; others progressively put into the bath; then add more decoction of weld and madder as may be desired; finish with pyrolignite of iron.

Dead Green on Wool.—Bath of madder, weld, and bruniture, and for darkest shades of this and *vert-mort-jaune* add soot *q. s.*

Lilac to Plum Colour on Wool.—Bath of cochineal—afterwards pass through archil in hot water; takes the indigo vat afterwards better than cochineal alone and more evenly.

Reds and Marrone on Silk or Wool.—Use

bath of red sandal wood, with mordant of muriate of tin.

Purplish Blue.—Mordant of alum and solution of tin. Afterwards bath of logwood or Brazil wood.

Brown.—Bath of pyrolignite of iron, Brazil wood, and galla.

Bordeaux Wine, or Claret Colour, on Wool.—Alum and tartar mordant, and bath of cochineal, madder, and weld.

Fine Black for Silk.—Extract of chestnut, with tartar and sulphate of iron.

Light Yellow on Wool.—Boil one bundle of weld to each thirty pounds of wool for from ten to fifteen minutes.

Grey Green.—Bath of madder and weld with some bruniture; finish with indigo vat.

Brown.—Decoction of walnut peel, with madder, and pyrolignite of iron, or bruniture.

Deep Yellow.—First give bath of weld, then madder, and finish with bruniture.

Gobelins Purple.—Bath of cochineal and indigo vat. Alum and tartar mordant.

Grey Blue on Wool.—After treatment with soda, give indigo vat according to shade. Wash. Give mordant of alum and tartar in hot water a few minutes; then pass the wool through a bath of madder and weld, adding a small quantity of cochineal to the darkest shades.

Yellow on Silk.—First, solution of annatto, then alum mordant, and finish with bath of weld.

Green on Silk.—Mixture of solution of indigo and carmine d'indigo, with turmeric.

Light Poil.—Bath of weld, madder, and bruniture.

Olive (not solid).—Bath of logwood and sulphate of iron.

Olive (solid).—Pass through indigo vat, after which dip three times in bath of weld.

Marrone.—Give body of weld, then madder, pyrolignite of iron, and bruniture.

Golden Yellow.—Bath of weld and madder, with the addition of a small quantity of annatto.

Flesh Colour.—Bath of cochineal, madder, and red fustic.

Yellow Olive (vert d'osier jaune).—Bath of weld and bruniture, with addition of madder for deep shades.

Columbia Blue (light violet).—Bath of cochineal and indigo vat.

Blue.—Indigo vat only—very dark blue, add pyrolignite of iron.

Green Primrose (vert gai jaune).—Bath of weld and indigo vat for lighter colours; add pyrolignite of iron, or bruniture for darker colours.

Green, for Silk.—Bath of weld and indigo vat.

Dead Heavy Black for Silk.—Extract of chestnut solution, and afterwards indigo vat.

Dust Grey (gris de perle).—Bath of cochineal, weld, and bruniture.

Silver Grey.—Bath of cochineal, madder, and bruniture.

Gris de Lin.—Bath of cochineal and indigo vat.

Orange Gold.—Bath of cochineal, madder, solution of tin, and fustic.

Aluming of Silk.—Put about twelve ounces of alum for each four pounds of silk, with sufficient quantity of water; after twenty-four hours add four ounces more. Let the whole remain together about forty hours, at the temperature of the atmosphere, in a dark cellar.

Ammoniated Cochineal.—One pound of cochineal, three pounds of liquor of ammonia. Mix together to form a paste.

Dissolution d'Indigo.—Dissolve indigo in

concentrated sulphuric acid—pass some wool through it to remove the red or brown particles of indigo.

Alum and Tartar Mordant for Wool.—Six pounds of alum, one and a half to two pounds of tartar to thirty pounds of wool. Remain one hour, one hour and a half, or two hours, according to tint required.

Bruniture.—One pail of sumach, six of logwood, and one and a half pound of galla. Boil together in thirty pails of water for three hours. Slacken the fire, fill up with cold water; run off into store vessel, and when cold, add twelve pounds of sulphate of iron.

Carmine d'Indigo.—One pound of indigo to three and a half pounds of sulphuric acid.

Tin Solution.—To eight pounds of nitric acid add one pound of muriate of ammonia, and afterwards add gradually one pound of pure tin in fine shavings, and two pounds of water.

Degummage, or Scouring of Silk.—Boil forty-two pounds of silk for one hour and a half with eleven pounds of Marseilles soap, and afterwards boil again for an hour and a half with six pounds of soap.

Degraissage, or Scouring of Wool.—Soak the wool for forty-eight hours in a mixture of lime and water, using four pounds of lime for twenty pounds of wool. Wool to be dyed green must be scoured with soda, as mentioned above.

Mordants.—No alum and tartar mordant for blue. Tartar only for crimson. Alum the only mordant for silk.

The indigo vat (*cuve d'Inde*) used at the Gobelins, is a deep copper vessel set in brickwork; its shape is conical, narrowing downwards, so that a space is left between its side and the brickwork which surrounds it, and on which it rests at the upper part. The lower part of the vat is about a foot and a-half in the ground. To start this vat, there is put into it some water, two pounds of *cendres gravées*, a bowlful of bran, and a handful of madder; and a fire of wood being introduced through a door opening into the brickwork, the whole is boiled for about an hour. One pound of powdered indigo is then added to a small portion of the above, and the mixture put into the vat, together with the requisite quantity of water to fill the vat. The vat is then shut up, a small fire is placed within the brickwork, so as to heat the sides of the vat, and a careful rousing of its contents is then given. The temperature of the vat should be kept at about 60° F. for a day or two, a rousing being given to it every twelve hours. At the expiration of about forty-eight hours, if well managed, the liquid in the vat will be of a fine green colour, and its surface will be covered with a blue scum, or *fleurée*, with coppery-coloured flakes. Should the colour not be considered deep enough, what is termed a brevet is given to it. This is prepared, by putting a pound and a half of *cendres gravées*, a small bowlful of bran, and a handful of madder, in about four gallons of water, the madder being added when the water is on the point of boiling. After boiling two or three minutes, the whole is put into the vat, the temperature of which is about 150° F. The contents are then well stirred, and a moderate heat kept up. One, two, or more brevets are sometimes required, as the vat proves weak, and the colour diminishes. When the liquid in the vat assumes a dark and thick appearance, a clearing must be given to it, which is done as follows:—Fill a copper holding about ninety gallons with the liquor of the vat, leaving the sediment behind; add to this liquor one pound of *cendres gravées*, and two small bowlfulls of bran; light a fire

underneath, and when the liquor has got tolerably warm, skim off the bran, and add another two bowlfulls. When the liquor boils, skim off the bran again, let boil for two or three minutes, and then add cold water and put out the fire. Fill up with cold water, and after about half an hour, put the contents into the vat; stir up well, put a moderate fire under, and cover up. When the indigo is found to be expended, a fresh addition of it with *cendres gravées*, bran, and madder, must be made.*

Weld, or Madder Colours.—If not good or even, put into alum and tartar mordant, and boil for two hours. Use for dark colours, as chocolate, &c.

Weld.—Always boil it in hard water. The colour obtained is much clearer.

Dye Bath.—Always give weak bath first; the colour takes more uniformly. In light shades give bath as cool as possible; the colour will be more even.

Archil gives a degree of freshness and clearness to colours.

Decoction of Brazil Wood improves by age, but

Decoction of Logwood deteriorates by being kept; it is best when made a day or two before use.

THE VERNON GALLERY.

THE CARRARA FAMILY.

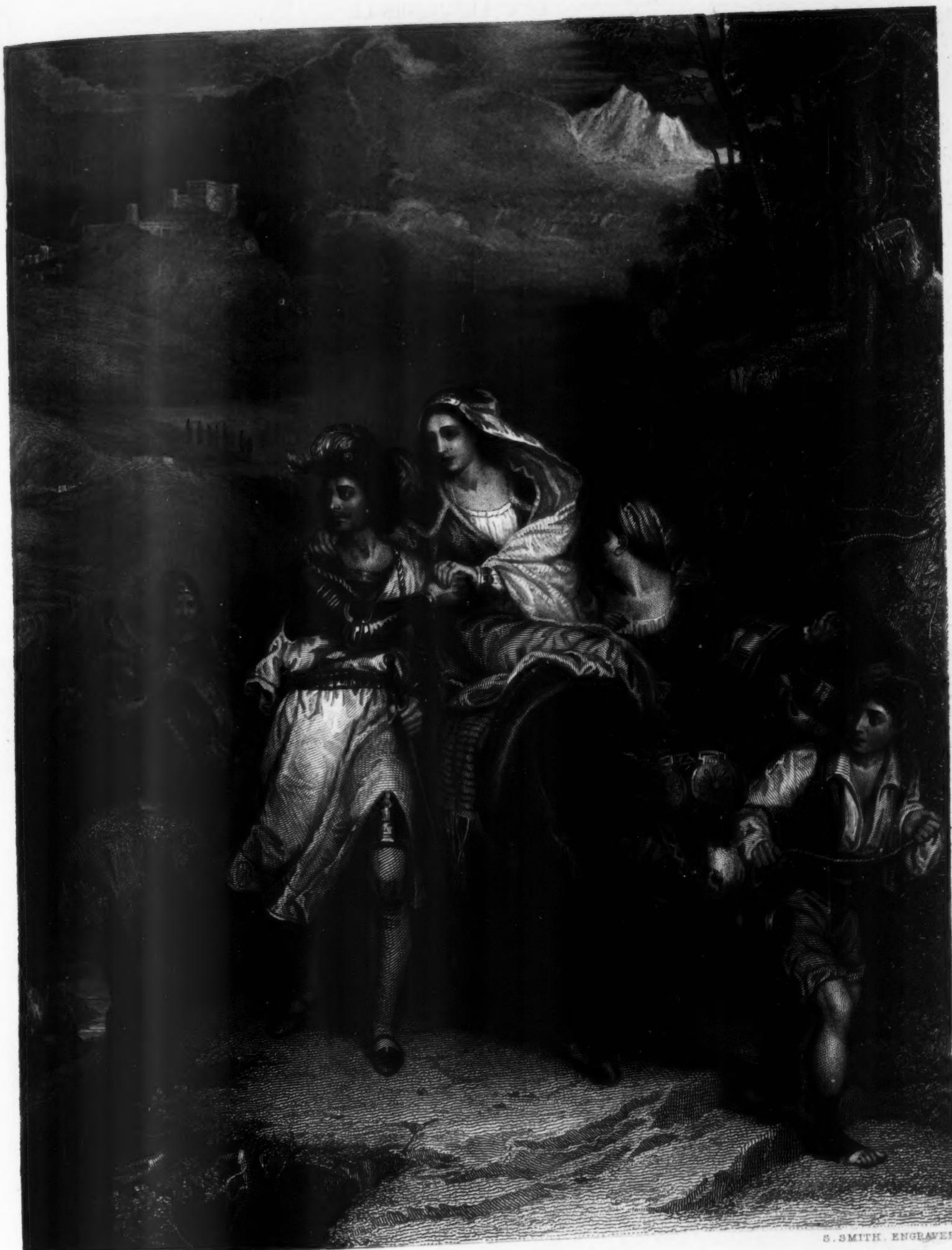
Sir C. L. Eastlake, P.R.A., Painter. S. Smith, Engraver.
Size of the Picture, 4 ft. 3 in. by 3 ft. 4 in.

This picture was exhibited at the Royal Academy, in 1834.

The subject is suggested by a narrative which appears in Sismondi's "History of the Italian Republics in the Middle Ages." During the wars that were waged between the Guelph and Ghibelline factions, Francesco de Carrara, the last Prince of Padua, was compelled to fly with his wife, Taddea d'Este, and family, the former of whom was sick, from the power of Galeazzo Visconti, Duke of Milan. They succeeded through almost every variety of hardship in reaching Genoa. While travelling in the vicinity of the river Poent, a country chiefly occupied by their enemies, the emissaries of the Visconti pursued them among the fastnesses and rocks with unwearied energy in the hope of arresting their flight. Their way led them through the most tortuous paths of the mountains, and by the edges of precipices of fearful height, along which Carrara was obliged to support his young and delicate wife to prevent her falling from her mule; and so keen was the pursuit that they dared not enter a friendly house, when they found one ready to afford them a temporary asylum; at Ventimiglia they were followed by a body of archers.

This is the point so touchingly illustrated in the picture. The artist has imbued his work with all the grace of expression and delicate feeling which distinguish the treatment of his subjects generally, for there is no painter of our time whose productions exhibit these qualities of art in a higher degree. The pictures of the President require to be closely studied ere we discover how much real beauty and artistic excellence there is in them; his colour does not at once attract by its brilliancy, as does that of many other painters, but it is natural, solid, and refined, assimilating rather to the Roman school than to the Venetian; he reminds us more of Guido than of Titian in the delicacy of his pencilling and his quiet, harmonious tones, which must not, however, be mistaken for feebleness.

* *Cendres gravées* are the product of the combustion of wine lees and vine branches, and are very rich in alkali, containing about 16 per cent. of potash. The alkali is used as a solvent of the indigo, and being more soluble than lime, the dye bath thus obtained is much richer in colour. It is of course more expensive than lime; but in an establishment like the Gobelins, the best method is desired. Wool dyed in the potash vat possesses considerably more softness than that dyed in the lime vat.

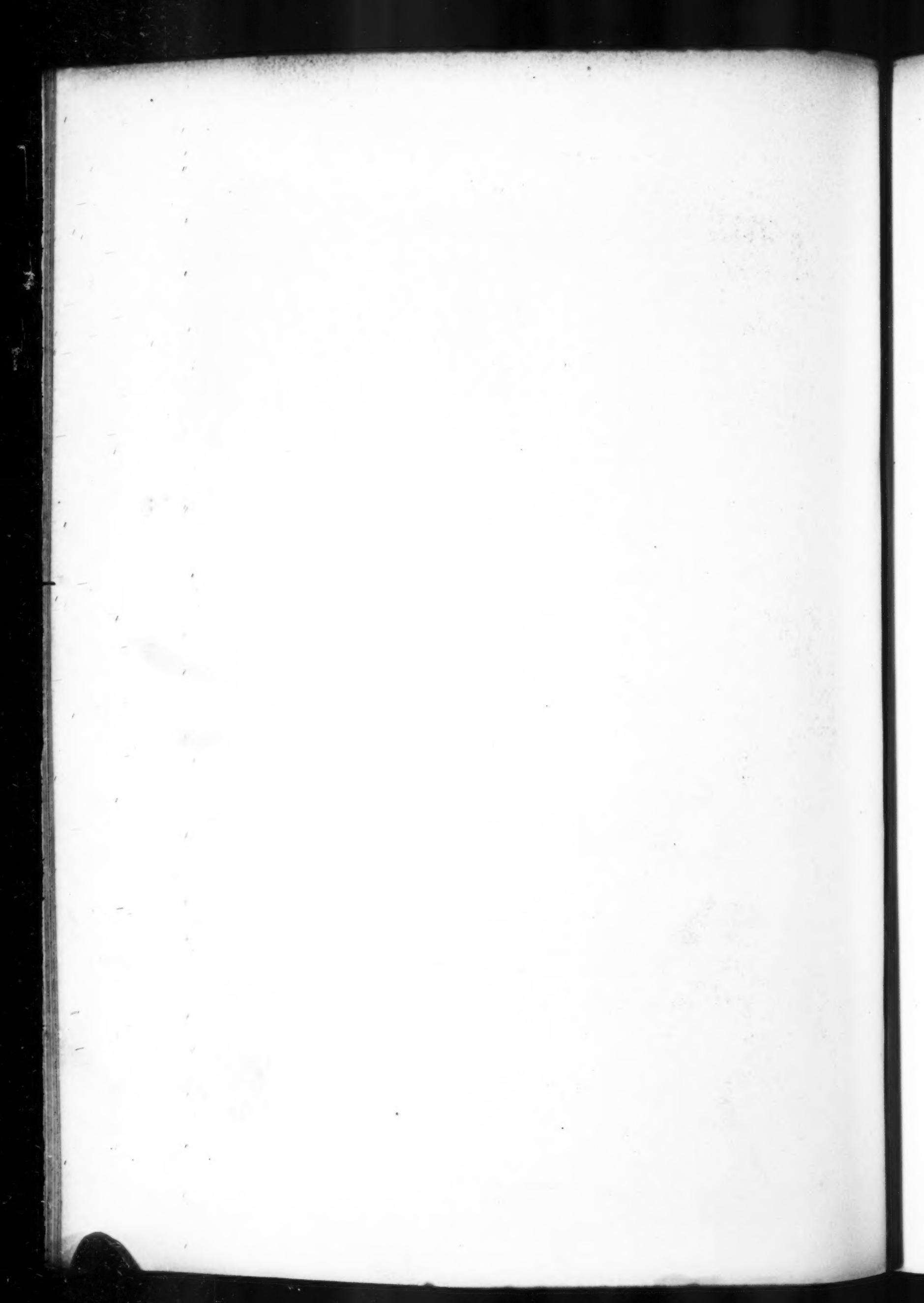


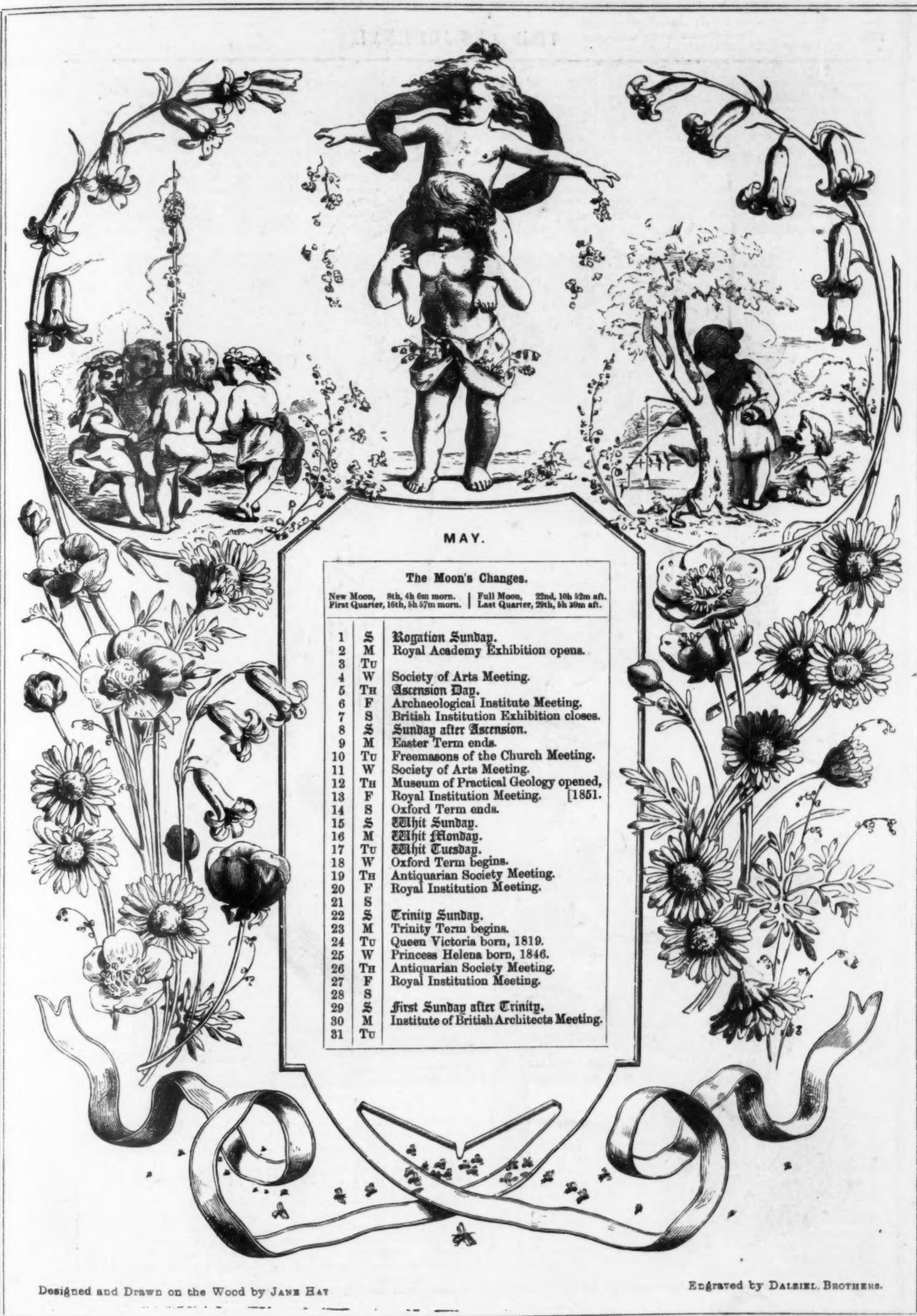
SIR C. L. EASTLAKE, P.R.A. PAINTER.

S. SMITH, ENGRAVER.

THE CARRARA FAMILY - 1406.

FROM THE PICTURE IN THE VERNON GALLERY.







Drawn by J. CLAYTON, and Engraved by DALZIEL, BROTHERS, from the Equestrian Statue by J. H. FOLEY A.R.A.

THE GREAT MASTERS OF ART.

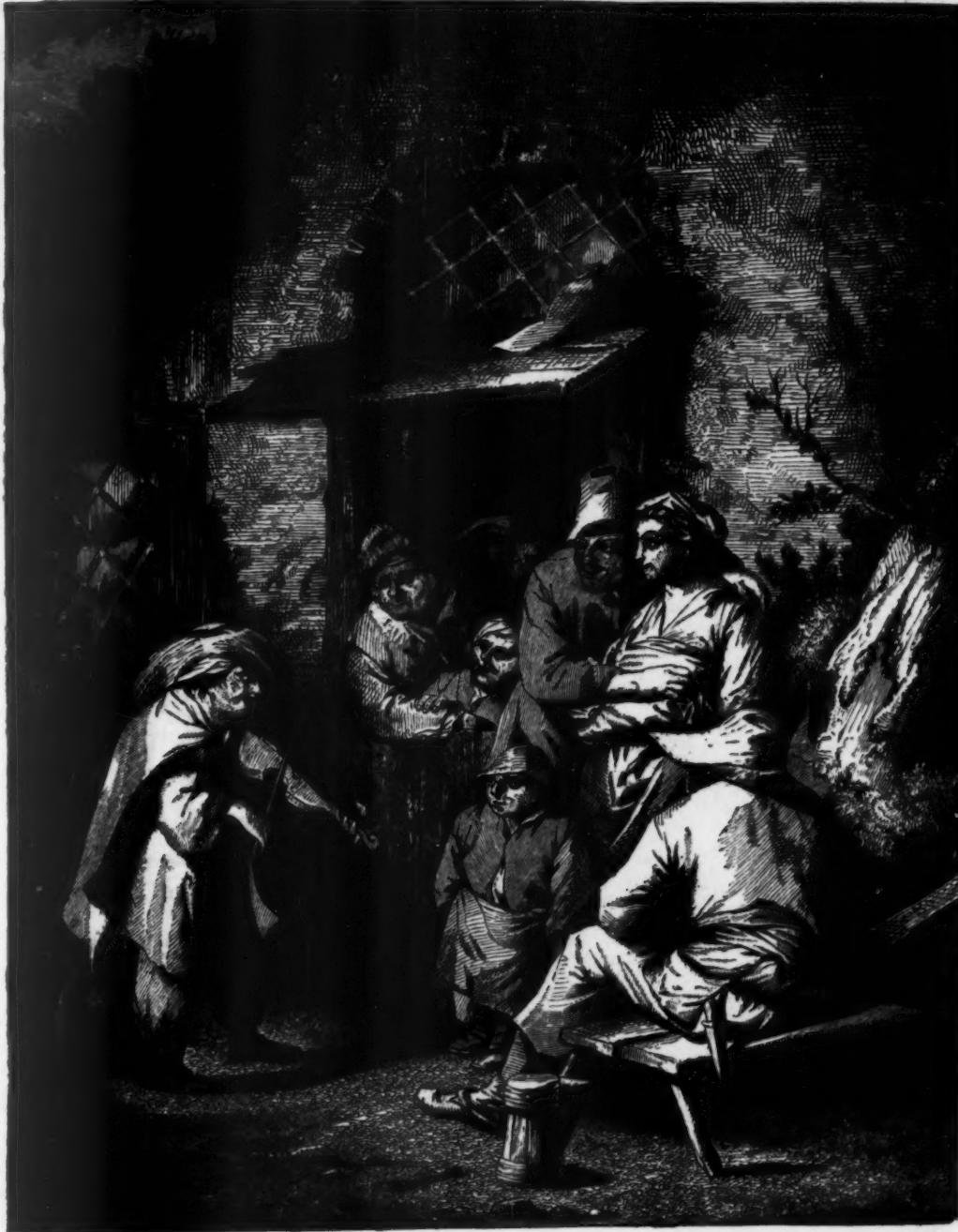
No. XXI.—CORNELIUS BEGA.*

THE observation made in our preceding remarks upon this painter, to the effect that, when an artist begins by being a copyist, or *causes* to be original, he loses all chance of becoming an authority, and must ever be content to find himself in a secondary position, applies with much force to Cornelius Bega. Confining himself through his whole practice to what he had

learned in the school of Ostade, his reputation is absorbed in the superior talent of his master; or, it might perhaps be more properly said, is eclipsed by it. The younger Teniers and Ostade often painted similar scenes, but the style in which each treated them differed so much from the other's, that neither can be justly called an imitator; whereas Bega, with somewhat less of vulgarity than Ostade, and with more vigour, is yet his true disciple in the principal characteristics of his painting.

If one were to form an opinion of the Dutch

peasantry from the physiognomic representations bequeathed to us by the old Dutch artists, we should assuredly place them in the lowest scale of civilised beings, even if we did not exclude them altogether. Take, for instance—and it is only one out of the large majority of pictures emanating from this school—the entire group listening to *THE VIOLIN PLAYER*; there is scarcely a countenance among them that indicates rationality, and yet they are most amusing and full of character of a certain order. But there is some most skilful drawing in the whole



THE VIOLIN PLAYER.

of these figures, especially in that of the man seated in front, while the management of light and shade in the work shows Bega to have been a master of *chiaroscuro*.

The DANCE IN THE ALE-HOUSE, introduced in our former part, is exceedingly humorous: but we find here the same repulsive features and unsightly forms carried even to an extent far more disagreeable, while the drawing and the *chiaroscuro* are again excellent; the same may be said of the RUSTIC COUPLE.

Bega could have painted very few pictures, or

they must have found their way into places where the world hears nothing of them. It is singular that we do not know of any collection in England that has a single example of his pencil. Mr. Smith's "Catalogue of the Dutch and Flemish Painters" might perhaps inform us, but we do not happen to have it by us at present; we have searched other authorities, however, besides appealing to the memory of galleries we have visited, yet with no greater success. The continental collections, not excepting the Museum of Amsterdam, in his own country, are scarcely richer than our own. There is one in the Louvre, representing "The Interior of a

Cottage;" another, "A Company of Four Peasants in a Cottage," in the Belvidere Gallery at Vienna; at Munich is a "Company of Boors in an Ale-house;" at Dresden are "The Dance" and the small picture, both of which are among our illustrations; and in the Museum of Amsterdam are "An Old Man in his Work-room," and a "Rustic Divertissement."

As the pictures of this artist come so rarely, (it might almost be said they now never come,) into the market, it is impossible to form any correct idea of their present monetary value. We have no recollection of a single work by him being publicly offered for sale in this country.

* Continued from p. 111.

AN ARTIST'S RAMBLE FROM ANTWERP TO ROME.



Drawn by T. B. Aigner.

Engraved by J. and G. P. Nichols.

LAGO MAGGIORE.

AN ARTIST'S RAMBLE FROM
ANTWERP TO ROME.

THE PASSES OF THE ALPS.—No. II.

THE town of Ivrea, a view of which appeared in our last part, is exceedingly picturesque, both above and below on the river Doire or Dora,* and there being a good trade in the necessities of life, the market-place is usually alive with country-people. The towers of the prison-fortress are singularly rich in colour, and, from the hills behind the town, compose admirably with the distant ranges of mountains. I do not consider any of the other passes possess features of the kind to compare with the valley from Aosta to Ivrea which are at all equal to it. The next in order is the Simplon, at one time, if not even yet, the most frequented of all the passes. Martigny and the view of the valley of the Rhone is common to this and the Great St. Bernard. The view of the valley from the old round tower above Martigny is the finest of all, as you see it from end to end, broken only by the rock rising with the town of Sion upon its shoulders ; it makes a good picture of the kind. You do not find much in the valley itself afterwards, and you leave it behind you at Briege. Then begins the ascent to the "Hospice." The building itself, and all its accommodations, are on a grand scale—vastly superior to that on the Great St. Bernard—nor is the general air of the mountains around so desolate. But I slept at Simplon, and walked over the pass from the Italian side on a beautiful day in August, all nature wearing its most becoming aspect. Duomo d'Ossola corresponds on the Simplon, with Aosta on the Great St. Bernard, and the descent to Baveno, on the Lago Maggiore, is of the same class of beauty as that to Ivrea ; but the valley is wider, and broken into marshes by many small streams. The most striking feature in the whole pass is the view about a mile beyond the Hospice on the Swiss side, where you see Monte-Rosa on one hand, and the Jungfrau and Finster-Aar-horn on the other. I have never been over the St. Gothard : it is presumed to have been the favourite pass with Turner.† I know it only as far as a stroll from Andermatt on the Swiss side, and from Bellinzona on the Italian side. The new road and works then in progress at Andermatt had destroyed the effect of the Devil's Bridge, and except that the plunge of the Reuss into the gorge beneath was very striking, I did not anticipate from what I could see besides that I should lose much by not crossing the mountain. So far as I can learn since, there are no remarkable variations from the general run of Alpine scenes to cause me to regret having taken another route.‡ Bellinzona is common also to the Bernardino, and is remarkably picturesque with its castellated hills. The view from the hill just above, where you have the town and castles for a foreground, and the windings of the Ticino to the Lago Maggiore beyond, the mountains receding so as to form an interminable perspective, is very grand indeed : it is, however, quite different to any point on the other routes, and is so far in advance of the mountains as scarcely to be included in a "pass."

I scarcely know where to fix the commencement of the Bernardino and Splügen passes—the whole route from the Lakes of

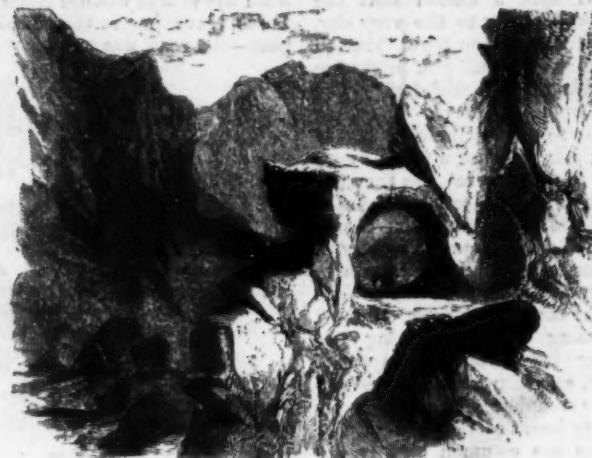
* The Dora Baltea, distinct from the Dora flowing from the Alps west of Turin to that city.

† Pre-Raphaelitism, p. 66.

‡ Murray, on the authority of a correspondent, mentions "Giornico" as a point of considerable attractions.

Zurich and Constance being common to both. If we accept Ragatz as the commencement of them—it is about equivalent to including Martigny in the passes of the Great St. Bernard and the Simplon—we

certainly include one of the most remarkable features of home scenery in all Switzerland, as, although the Baths of Pfeffers are not actually on the wayside, they are so little removed from it as to be fairly on the



ON THE SPLÜGEN.

route. Not, indeed, that a painter will find much *materiel* (there is, however, a good mill, rocks, and beech woods, which are not to be despised ; but the distinctive features of the spot belong rather to the

curious than the picturesque :) still it is a scene he is bound to visit and explore. Hence to Coire there is nothing very remarkable, except the numerous feudal castles in ruins which are to be found



THE SIMPLON.

along the whole of the Valley of the Rhine—one would suppose there was a generative power for such things in the waters of that river.* Nor is there much that is striking

on the way to Thusis, except the recollections of the quondam school-assistant at Reichenau.* But at Thusis you enter the pass in earnest through the defile of the Via Mala. I cannot but think many writers

* "For far along the whole Rhine valley, and through the Grisons, and buried in the deepest recesses of her mountains, we find crowds of ruined castles and convents. The Grisons alone have a hundred and sixty castles, often situated on the tops of high, bold cliffs, or on rocks rising from the beds of the rivers, their towers, and battlemented walls, and shattered arches, awaking a two-fold feeling of satisfaction in the traveller:

first, that the time has gone by in which they served to shelter a fierce and rapacious nobility; and, secondly, by the enjoyment of their picturesque beauty, now that they serve only as ornaments to the landscape."—Mugge's "Switzerland," vol. ii.

† Louis Philippe.

have carried their recollections of the Baths of Pfeffers to this point, and in describing the scenery of this romantic gorge of the Rhine, have borrowed a feature or two, from the caverns of the Tamina. One enters this pass with a notion that the rocks rise perpendicularly to the very sky, leaving a mere strip between them through which, like "the Epicurean," you might see the fixed stars although at mid-day.* The reality is quite imposing enough. The defile is exceedingly narrow; but the cliffs recede at the summit: the engineer's skill is ever present, and by the "galleries," as they are called, cut through the projecting masses of the rock, sometimes of great extent—in one instance 216 feet, at others of merely a few feet—looking like a flying buttress to support the mountain behind; or by shelves carved out of the face of the rock, the road winds on, crossing and re-crossing the Rhine, brawling below at the depth of hundreds of feet, sometimes unheard, sometimes unseen, so completely has it worn its way into the very heart of the mountain.

These features are common also to the Simplon, and are, in some measure, exceeded there: the gorge of the Saltine is very grand, and the gallery of Gondo is stated to be 596 feet in length, and the numbers of other galleries and refuges far exceed those on the Splügen; but the longer duration of the romance in the case of the Via Mala takes a stronger hold upon the mind; gives a more perfect individuality to the pass; and when after crossing the sterile region, with the more sterile and repulsive episode of the custom-house and passport office at the summit, your pace improves, and passing the magnificent fall of the Medesimo, you shake off the fond delusion conveyed by the name of "Campo Dolcino," to bury yourself in the chesnut forest which announces your return to more habitable regions, happily confirmed by your emerging from it at Chiavenna †—all figs, and grapes, and sunshine, a pleasing foretaste of the glories of the lake which lies beyond, bathing with its waters numberless villages, and finally serving as a mirror to the walls and domes of Como, you look back upon your journey with the pleasing recollections of a well told romance in three orthodox volumes: the first made up of various exciting interests, held rather in dull abeyance during the second, to be happily cleared up and united under imposing circumstances in the third.

We have, however, passed by the Bernardino, which route leaves the village of Splügen to the right hand, as the route to Chiavenna zigzags to the left. The pass occupies more time in the ascent, but the descent upon the valley of Misocco is described as surpassingly beautiful. I have unfortunately only seen the valley from the bottom; but the sketches above the castle all convey an idea of very great pictorial beauty: and in a few hours you arrive at Bellinzona on the way to the Lago Maggiore, as we have said you do equally from the St. Gothard; so that, in short, this pass includes two of the best features of two neighbouring passes, besides a particularly fine one of its own. My own impression is that whichever pass we happen to take the last, that will always appear to be the most beautiful: since I have been over, or about these, I have crossed the Tenda and Mount Cenis from Nice, and of each of those I could say much: I find that in my journal written at the time, I noted the pass of the Tenda between Chiandola and that town, or village, as equal to anything on the Splügen.

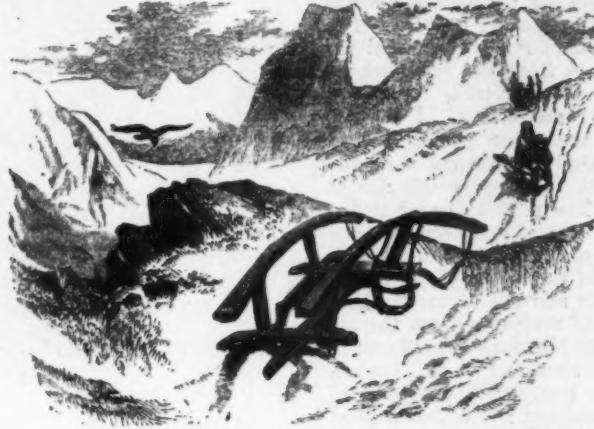
* Moore's "Epicurean," chap. viii.

† I think for studies of wild forest scenery, Chiavenna would make admirable head-quarters.

But at the head of the pass the scene was so extraordinary, particularly to the artist, that I cannot forbear some description of it as well becoming a discussion on *Passes*.

The ascent of the Col commences at once from the village whence it derives its name: I was travelling in the coupé of the malle-post—the road was not yet "open," that is,

the summit was still deep with snow (May 25th)—and we were to ascend as far as possible on the road drawn by a perfect troop of the enormous mules of that country. The turnings of the zigzag are exceedingly abrupt (it is, I believe, the first effort that was made to throw the road over the mountains in this manner) and



SLEDGE.—COL DI TENDA.

poor Hood's caricature of the horses on the Rhine turning round to look at the carriage which was so far behind them, became mere matter of fact here—where our leaders were far up the second zigzag before we had left the first, and seemed to look maliciously at us over the dwarf wall as if they would gladly leave us where we were. By ten o'clock, however, we were at the

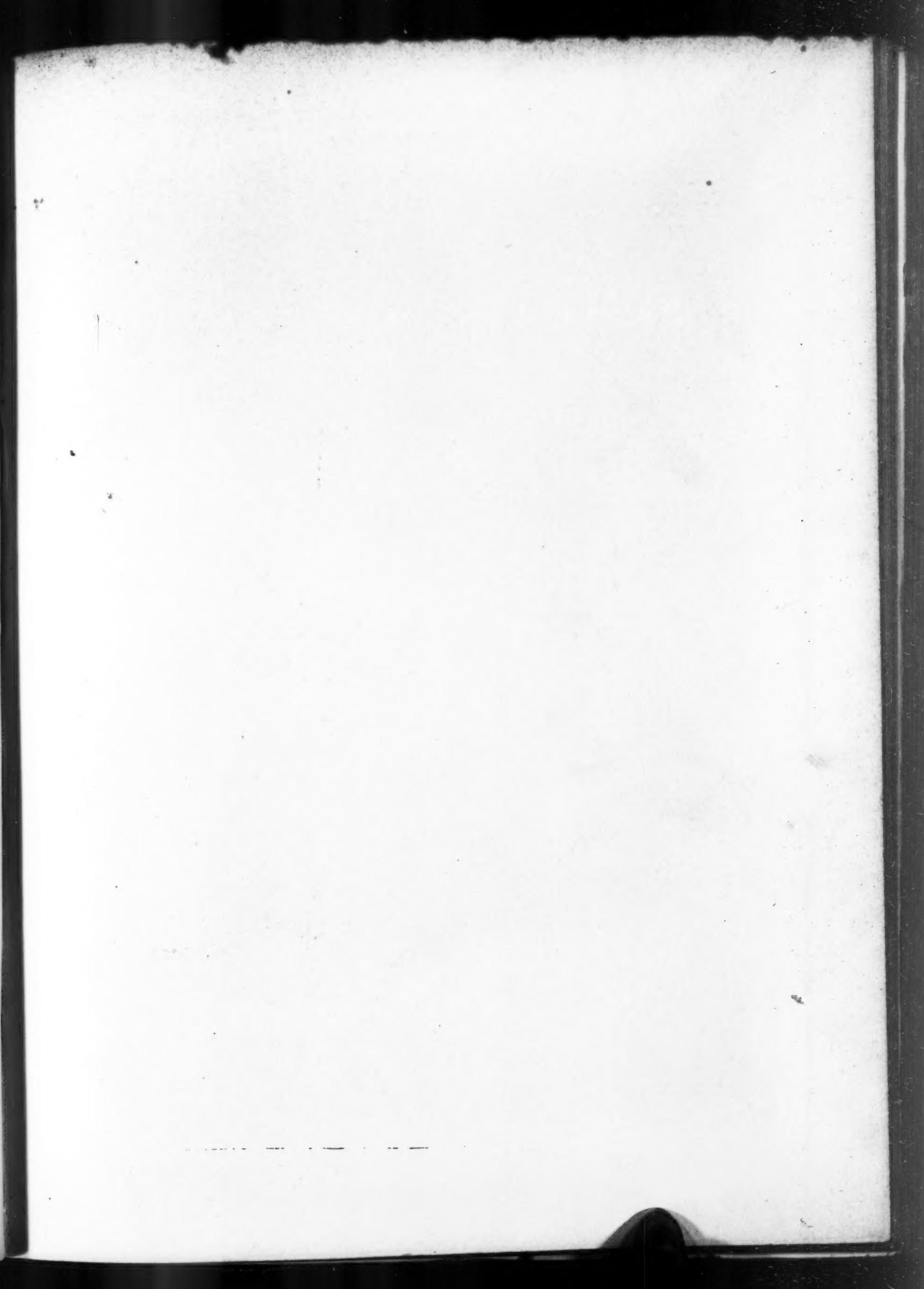
highest point we could reach in the carriage—from the spot where we stood it seemed as if we could have dropped a stone on the spot whence we started, so precipitous is the side of the mountain—the whole line of road was discernible, looking like a long rope coiling downwards. It was a brilliant day; the sky was uninterruptedly clear, and the snowy heights were strongly de-



AT BELLINZONA.

fined against their azure background. In the distance lay the long range of Maritime Alps, with Monte Viso for their chief—rosy white at their crests, their bases were lost in the general purple of the early day. In the foreground were peaks and ridges where the snow never rests, and some mounds of turf from which it had been

already thawed, glittering with the greenness of springtime. Close to us men were labouring to clear away the snow from the road (we had already passed through a cut as high as the carriage), and all round lay traîneaux for the carriages when taken off their wheels. Groups of roughly-clad peasants were waiting with small sledges on





THE VEILED VESTAL.

ENGRAVED BY R. A. ARTLETT, FROM THE STATUE BY R. MONTI.

IN THE POSSESSION OF HIS GRACE THE DUKE OF DEVONSHIRE.

their backs, on which I found we were expected to stride, and supporting our feet against a bar in front, swaying our bodies by a cord held in our hands, while our guides slid on their "hind-quarters" over the snow, merely arresting the progress of our descent when too rapid, by plunging their heels into it, we were thus to reach the bottom of the Col on the north and snowy side.* But besides these, were other groups with gangs of mules, waiting to be unloaded on to the larger traîneaux, some of which were already packed with casks and cases, bags and baskets filled with fruit and vegetables from the warmer climates below; one box of oranges had burst open, and the golden produce lay rolling over the snow; add to this, the great black and yellow machine in which, or rather in company of which, I had ascended, surrounded with its panting troop of heavily-harnessed mules, and I think we have an assemblage of colour and incident, such as could recall to our minds but one man as equal to the occasion;—need I mention J. M. W. Turner: even the very dark spot which he so often seems to have added at the last moment, was there; for, rarely as one finds birds in the higher mountains, on this occasion a raven met us on our landing, and hovered about us till we arrived almost at Limone. For the benefit of those who have never tried the experiment, I may add, that after the first few minutes, when confidence returns, the ride down the mountain on the traîneaux, is what boys would call "very good fun."

THE VEILED VESTAL.

FROM THE STATUE BY R. MONTI.

This is another singular example of modern Italian sculpture which, chiefly by their novelty, attracted much notice in the Great Exhibition.

The remarks we made when writing of Signor Gandolphi's "Bashful Beggar," apply, though perhaps not quite with the same force, to this work also; it is deficient in what we recognise as the great attributes of sculpture, beauty of the human form, and expression of feeling or passion; if these are not manifested the figure is little other than a piece of skilful mechanism, and there can be no such exhibition of essential qualities where the whole form, from head to feet, is concealed by draperies. In the "Veiled Vestal" the countenance is only partially hid, or we should rather say, the features are apparent through the thin veil, so that their outline is visible, while there is no indication of what they express. In the "Bashful Beggar," the face of the principal figure is wholly lost, but then the two children at her feet in some measure supply the place of the inaction of the mother; so that the two works are tolerably equal in relation to the intellectual interest they would naturally excite.

The subject of the "Veiled Vestal" is borrowed from ancient classic mythology. Vesta, the goddess of the hearth, was worshipped both by the Greeks and Romans, but greater honours were paid her by the latter people than the former. The temple dedicated to her contained an altar on which burned continually the sacred fire; virgins, among the Romans, and widows, among the Greeks, were appointed to watch over it and keep it alive, as its extinction was regarded an ill omen to the country. The goddess was occasionally represented in ancient works of Art, according to Pausanias and Pliny, as a matron of majestic deportment, veiled and attired, holding a lamp, and sometimes a sceptre in her hand. Signor Monti has adopted the former object, but we know not whence his authority is derived for the kneeling posture in which he has placed her. The work was purchased at the Great Exhibition by his grace the Duke of Devonshire.

* The woodcut represents one of these traîneaux lying bottom upwards—displaying the skate-like formation of the slides upon which it travels.

THE SOCIETY OF BRITISH ARTISTS.

THE Exhibition of this Society was opened to private view on Saturday, March the 26th; it comprehends a collection of seven hundred and fifty works in oil-painting, water-colour, and sculpture. The merit of the exhibition lies in its landscape, poetry, and *genre*—there is a deficiency of high-toned figure compositions. Since last year the Society has suffered the loss of three of its members—one by death, and two by secession—these are Allen, Anthony, and Herring. The contributions of these artists, especially of the two last, were among the best productions (in their respective classes) of the Society, and their loss will certainly be felt, although to counterbalance this there is evidence of effort in the works of certain of the members.

No. 4. 'In Leigh Wood—a Study from Nature,' W. W. GOSLING. This has very much the appearance of a veritable passage of woodland scenery. It is most faithfully rendered; but the lower part of the subject is too universally brown.

No. 9. 'Study of a Head,' W. GALE. Very simple in conception, and full of refined sentiment, but not so fresh in colour as other productions by the same hand.

No. 15. 'Portraits of two Sons of the Rev. Robert Martin, of Anstey,' F. G. HURLSTONE. An agroupment of two children—natural in arrangement and expression, and much less free in execution than recent works of the artist.

No. 19. 'Rustics,' C. BAXTER. We have never before seen the artist in this *genre*—small rustic figures. The heads are charmingly painted, especially that of the eldest girl; yet the work is deficient of force and substance, from the want of a skilfully managed background.

No. 22. 'The Ferry,' E. WILLIAMS, SEN. A small moonlight subject; clear, deep, full of material, and effective in arrangement.

No. 28. 'The Lake of Tal-y-Llyn, North Wales,' H. J. BODDINGTON. This is a large picture, the essence of which is the play of light upon a series of mountain masses varied in form and quantity, and assisted by an extensive sheet of water repeating light and shade. It is a telling subject, highly successful in description of the misty gradations of a summer day deepening on successively retiring hills. The sun is just out of the picture, but the sky is full of light. The deep and shallow waters of the lake are distinctly defined, and the sharp markings near the foreground materially soften the more retired lines.

No. 29. 'Castle Cliff—Hastings, looking towards Beachy Head,' A. CLINT. In this view we think that the objective composes better than in any other in which a part of the town is shown. We look over Pevensey Levels where the coast recedes with good effect. It is very like the place, and the work is one of the best of the painter's recent pictures.

No. 46. 'A Study,' F. CLARK. A head looking up—French in feeling but agreeably painted.

No. 66. 'Tantallon Castle on the Frith of Forth,' J. WILSON. This is a picturesque subject from any point of view; it is here deficient of force.

No. 68. 'A Study,' C. EARLES. A small head, coloured with brilliancy, and strikingly qualified with natural expression.

No. 77. 'Cwm Ogwr—Glamorganshire,' J. TENNANT. This work presents its subject under a simple daylight phase, varied in some degree by a menacing sky. The spectator is at once struck by the earnestness

with which everything is worked out in close observation of natural phenomena. It looks a faithful description of this passage of truly romantic scenery.

No. 79. 'The Welsh Stile,' J. J. HILL. A figure of a rustic child, extremely successful in character and management, in short, the best single figure which the artist exhibits.

No. 102. 'Portrait—Capt. Sweeny, R.N.,' J. W. MACKAY. The head is distinguished by accurate drawing and remarkably careful finish; the features are full of life-like expression.

No. 119. 'Cupid's Amusement—Venus teaching her Son the use of the Bow,' W. SALTER. This is a large composition with numerous figures. On the right is seen Venus assisting Cupid in pointing his arrow at one of a group of nymphs formed on the left. The narrative is sufficiently perspicuous from the action of the principals and the contributive expression of the secondary figures.

No. 120. 'Signor Gardoni,' R. BUCKNER. A three-quarter life-sized figure, attired in a morning wrapper. The portrait has much merit, but this is in some degree neutralised by the affectation of the pose.

No. 127. 'Cuthona,' W. CRABBE. The subject is from Ossian, and she is presented on the seashore, where with her we may listen to the mournful churm of the waves. The figure is admirably drawn and painted, and highly successful in sentiment.

No. 135. 'Portraits of Flush and Nelson, two favourite Dogs of Henry Bullock, Esq., of Faulkbourne Hall, Essex,' R. NIGHTINGALE. The animals are a pointer and a black setter; and both are drawn and painted from careful study of distinctive canine character.

No. 145. 'Descendants of Marius and the Gracchi,' F. G. HURLSTONE. These are young *Trasteverini*, one of whom is instantly at you with his sunniest smile for the omnipotent *baiocco*—they may be youthful Marii or growing Gracchi, and not less *studiosi rerum novarum* than their "forbears"—and yet with any revolution in their dress they would be by no means so acceptable in a picture. This work reminds us of similar subjects painted by the artist some fourteen years ago, though without the force of their antecedents. It is the best work which the artist has for some years produced—a production of very high merit.

No. 164. 'May Day,' J. J. HILL. A group of children are here seen plucking branches of flowery hawthorn. The former relieved by a background of foliage, are pulling down the branches, which blend effectively in the composition. The idea is a happy one, and is wrought into a picture of much brilliancy.

No. 167. 'A Welsh Lane—a Bright Day,' H. J. BODDINGTON. The minor essays of this artist are full of truly natural effects. The sun is not brought into the picture, but sunlight and shade are everywhere forcibly described.

No. 169. 'Near Fairlight Glen, Hastings,' J. TENNANT. This view is taken from a spot near the Preventive Station under the cliff—a point which affords a variety of broken foreground material, and shows the present and retiring masses of the precipitous sea-wall in opposition to a bright sky. The sunny effect is fully sustained, and the picture represents truthfully the character of the coast scenery on that side of Hastings.

No. 174. 'A Bacchante,' C. BAXTER. Like all ladies of her class, in action and attribute she bears pointed allusion to abundant potion. This picture is transcendent in colour and expression; but the right arm,

we think, is too heavy. It is a most brilliant essay in colour.

No. 214. 'Heidelberg,' T. C. JOHNSON. The point of view is considerably above the lower road, where we see the ruins of the castle rising on the left, and look down the Neckar towards Mannheim. The subject is rendered with an agreeable sentiment and is faithfully brought forward.

No. 217. 'Proserpine in the Gardens of Enna,' T. HEAPHY. This is a small figure very carefully made out and forcibly painted, but faulty in drawing.

No. 224. 'Corfe Castle—Twilight,' J. P. PETTIT. A large circular composition, placing the spectator among the ruins which rise in picturesque forms against the twilight sky. It is a production of great mechanical power, invested with a sentiment of solitude and tranquillity which is perhaps too much disturbed by the turbulent jackdaws that claim a home in the tower. The picture had been yet better with a deep and airy twilight sky.

No. 227. 'Le Vieux Château,' D. PASSMORE. The picture may be well enough, but we cannot understand what it gains from a French title, seeing that "vieux" is not untranslatable and there is an English word for "château."

No. 230. * * * * * J. B. PYNE. This picture is not named in the catalogue. It is apparently a passage of Alpine scenery presented under an effect of sunlight. It has less of emphatic point than we have been accustomed to see in the works of the painter, and also less of imposing colour. It is painted with great success for a given focus, short of which it does not come together. The subject is highly romantic, a quality which is enhanced by its treatment, and, as an expression of light, it is eminently successful.

SOUTH-EAST ROOM.

No. 244. 'Recollection of the Devonshire Coast—North Lynmouth,' W. WEST. Showing a section of rocky sea-cliff running perspective into the picture. The time we suppose to be that of high water, as the sea washes the foot of the rock. The masses are skilfully painted, but the flitting gleam on the rock looks more like colour than light.

No. 248. 'Portrait of Thomas Saunders, Esq., City Comptroller,' E. J. FISHER. A small three-quarter length figure, judiciously circumstanced. The resemblance is striking, but perhaps somewhat young.

No. 254. 'The Fall of the rebel Angels,' M. B. A. DEASURNE. Every essay of this kind comes into disadvantageous comparison with versions of similar subjects by Michael Angelo and Rubens. We have here a multitude of figures falling headlong, in every variety of pose, and presenting great difficulties of drawing and foreshortening, some parts of which are successful, others defective.

No. 260. 'Margate Sands—Reculvers and Isle of Shepp in the distance,' J. TENNANT. No portion of the town is seen; the view comprehending the little bay, beyond which trends away the white chalk cliff towards Herne Bay. The aspect is that of a sunny day, the clearness of which affords a description of distant objective. We think the nearest chalk cliffs are less important here than in reality; but, be that as it may, it is a sparkling and pleasing production.

No. 271. 'On the Coast of Sussex—Hastings and Fairlight Downs in the distance,' ALFRED CLINT. This view is taken from near the Martello Tower, on the cliff towards Bexhill, and comprehending

the coast line as far as Fairlight Cliffs, St. Leonards and Hastings being simply indicated: the picture is broad, sparkling, and rich in variety of colour.

No. 276. 'The Breakfast,' G. SMITH. This is a breakfast, *sans façon*, for one—a young rustic, who is seated near the fire-place of his humble home. The earnestness of his devotion to a large mess of bread and milk is very circumstantially described. The two lights upon the face are effective, but that of the fire should not be so strong: the little picture is, however, careful and characteristic.

No. 284. 'On the Coast of Ayrshire,' P. C. AULD. A highly picturesque combination of material made out with a substantive definition which declares it to have been very carefully studied from the reality.

No. 292. 'Dead Game,' G. STEVENS. Consisting of a brace of woodcocks and a hare, with the addition of a wild duck, all painted in close imitation of nature.

No. 293. 'Reflection,' C. BAXTER. This is a life-sized head, having the features in shade, and supporting the title by the sentiment with which they are invested. It has a pendant in No. 304, 'Refreshment.' Of the colour, expression, and sweetness of execution exemplified in these two pictures, we cannot speak too highly: they are productions of extraordinary grace and brilliancy.

No. 322. 'Beech-Trees in Norbury Park, with Mickleham in the distance,' E. T. PARRIS. A small picture which places the spectator *sub tegmine fagi*, and affords a peep of the neighbouring village. The boles and boughs of the trees are most faithfully imitated from nature.

No. 336. 'Dead Poultry,' J. HARDY, JUN. The group consists of a peacock, a couple of pigeons, a white cock, and auxiliary items, constituting a very probable association. The birds are well drawn and painted, and worthy of a more careful background.

No. 345. 'Connel Ferry, Loch Etive, Scotland,' J. DANBY. A combination of lake and mountain presented under an evening effect. Too much, we think, has been sacrificed to the universality of the light, the lustre of which had been enhanced by more shade in the mountains. The drawing of the water looks like an error in perspective; the work is otherwise broad, and characterised by beautiful colour.

No. 343. 'Perdita,' A. F. PATTEN. This is a small profile, successful in drawing, and extremely careful in finish.

No. 348. 'Tending Cattle on the Moors,' W. W. GOSLING. The manner of this picture is firm and substantial; but the distances do not sufficiently retire for want of air; there is, however, merit in the work.

No. 356. 'The Mountain Group,' B. WEBB. A group of deer—the animals are well drawn, and their expression of alarm is full of truth.

No. 362. 'Hazy Morning on the Coast—Isle of Wight,' E. C. WILLIAMS. The composition consists of an extremely well disposed collection of along-shore material, brought forward in a manner to render it unusually interesting.

No. 387. 'A Study from Nature,' H. S. ROLFE. This is a piscatorial subject, consisting of trout, jack, perch, &c., each fish being painted with the usual truth of the artist.

No. 392. 'Interior of an Old Farm-House,' A. PROVIS. A small picture with a variety of pertinent material, all executed with very great nicety.

No. 394. 'On the Coast near Cromer—

Stormy,' T. F. WAINWRIGHT. The material here is extremely slight—simply a breadth of sand with a few accessories; but the effect of wind is rendered with much power.

No. 400. 'A Study of a Head,' E. F. HOLT. A small picture painted with solidity, good colour, high finish, and life-like expression; in short, a study of much excellence.

No. 415. 'Church of St. Michael, Ghent,' T. SCANDRETT. This interior has been very carefully studied; the vaulting, arches, columns and all the minor details are described with much reality, and space is fully represented; but the value of the best qualities of the work is impaired by the dark heavy floor, which sinks the whole of the base of the picture.

No. 421. 'Llyn-y-Gaden, near Beddgelert, North Wales,' S. R. PERCY. A composition of lake and mountain scenery, presented with all the best qualities which the artist communicates to his subjects of this class.

No. 428. 'The Seventh Vial,' J. P. PETTITT. The title declares the subject at once as from Revelation, and so vast is it that this is the first attempt we remember to have seen at its realisation. It is difficult to understand the artist's reading of the passage. "The great city" appears in the middle distance visibly divided into three parts, and a lurid sea is rolling in on the right as about to engulf all the foreground. The figures are lighted with a green reflection from the lightning, which makes them look like stone, while on the waves the reflection is crimson. In black and white the work would lose the distraction of violent colour and become more legible, but it is of a class of subject-matter to which only one man in Europe has devoted himself with any success, and that is Kaulbach.

No. 430. 'A Study of Colour,' W. M. WHYLIE. This is the head of a negro wearing the Turkish fez; it is well drawn and painted.

No. 438. * * * * * J. BOUVIER. The subject is a hay-field in which are numerous figures, they are well drawn but hard in execution; the quality however of the work is superior to the scriptural composition by the same hand.

No. 441. 'View from the upper part of Portsmouth Harbour,' G. CHAMBERS. Composed of very slight materials, but rendered interesting by the earnestness of its manner and feeling.

No. 443. 'Flight of Desdemona with Othello,' J. COWIE. They have just closed the door and are about to embark in the gondola. Othello is self-possessed, and the apprehension of Desdemona is sufficiently evident, but the treatment of the subject reminds us of a similar picture recently exhibited by another artist.

No. 466. * * * * * R. H. RON. To this picture there is no title, it shows a passage of highland loch scenery embosomed in hills and brought forward under an aspect of sunset. This scene derives life from a mallard on the wing, flying out of the picture. The bird is extremely well drawn and its flight full of characteristic truth. The water, hills, and evening sky, are all expressed with much sweetness. It is one of the best landscapes of the year.

No. 457. 'Landslip near Iny-a-y-buth, Glamorganshire,' J. TENNANT. There is but little attractive in the subject: it yields, however, a work of much merit: it is generally low in tone; in substance and colour the nearer parts of the composition are strikingly like nature.

No. 458. 'Near Esher, Surrey,' G. COLE. A roadside nook with a piece of rough bottom, shut in by trees: it is effectively painted, but the sky is too blue.

No. 462. 'The Early Meal,' W. SHAYER. The principal agroupment in the composition is that of an unyoked team of plough horses, with auxiliary figures: the group is effectively circumstanced, but the picture is not carefully worked.

No. 468. 'The Closing Hour of Day,' ALFRED CLINT. A landscape seen under the aspect of a sunset; the picture is kept low in tone, with the view of obtaining brilliancy in the sun—a treatment fully successful, as the sunlight is intensely powerful.

No. 469. 'Forest Scene in "As You Like It,'" A. J. WOOLMER. There is nothing of nature either in the colour or character of the trees; but the composition is agreeably put together, and skilful in manipulation.

No. 479. 'The Bashful Lover,' F. ROBERTS. A small picture singularly powerful in colour. The two principal figures are a lady seated and a youth in costume like that of the period of Elizabeth. The picture has a somewhat of the taste of the French school. It is a production of merit: the brilliant hues of the dresses want subordinate support.

No. 481. 'Citron and Other Fruits,' W. DUFFIELD. The other fruits are grapes, plums, &c., all coloured with exquisite freshness.

No. 482. 'A Weedy Nook,' W. WILLIAMS. The picture is small, and the subject is nothing more than the title assumes—docks, long grass, and an old pollard, all painted with much sweetness.

No. 488. 'Portrait of the Son of Octavius E. Coope, Esq.,' C. BAXTER. This is a composition of a child with two dogs: the head of the boy, in colour and drawing, is an admirable study.

No. 517. 'Recollections of the Devonshire Coast, near Lynmouth,' W. WEST. The prominent objective is a line of rocky seawall running into the picture. It is evening, and a brig has been stranded in a gale of wind. The sky indicates a recent tempest; indeed the picture is full of descriptive incident.

No. 531. 'A Weedy Branch of the Thames,' H. J. BODDINGTON. This is a large picture, everywhere distinguished by harmonious colour. The force of the work lies, we think, in the nearer passages of shallow water with its aquatic plants, long grass, and herbage.

Of the works in the Water-Colour Room, we have space to mention only a few of the titles of the more meritorious, as No. 560. 'Lane near Southend, Essex,' J. W. WHYMPER. No. 561. 'Oystermouth Beach, Swansea Bay,' C. P. KNIGHT. No. 587. 'Portrait of Robert Vernon Heath, Esq.,' C. GOW. No. 589. 'Flowers,' V. BARTHOLOMEW. No. 602. 'The Two Dogs,' and other spirited sketches, J. ZEITTER. No. 621. 'Drawing of a Lady,' S. LAWRENCE. No. 630. 'Children of F. C. Worsley, Esq.' Miss KETTLE. No. 640. 'Portrait of Lady Otway,' R. BUCKNER. No. 643. 'Drawing of a Lady,' S. LAWRENCE. No. 659. 'A Study from Nature,' Mrs. WITHERS. No. 669. 'Portrait,' A. H. CORBOULD. No. 673. 'Before Taking the Veil,' and No. 677. 'After Taking the Veil,' two studies of powerful sentiment, by Mrs. V. BARTHOLOMEW. No. 697. 'Moel Siabod, North Wales,' C. PEARSON. No. 715. 'Ophelia,' J. BOUVIER, SEN., &c. &c. The sculptural works consist of only six productions—three by J. BAILEY, two by D. HEWLETT, and one by R. JEFFERSON.

RESTORATION OF THE PAINTINGS IN THE DOME OF ST. PAUL'S.

EVERY visitor to our metropolitan cathedral must have felt disappointed on entering and looking up, to see a mysterious dark canopy above his head with some indications of forms mingled with patches of broken plaster. The question would naturally have been asked, "What does it all mean, and why is the edifice throughout of one stone colour up to the whispering gallery, but above that, all dirt and obscurity?" Such was the case with the dome when the new ball was fixed in 1821, and the former has remained ever since in the same state until the present year, a period of thirty-two years. In 1823 the want of funds and the great expense required to raise a scaffolding for the repairs of the plaster and the restoration of the paintings, prevented anything being done. When the circumstances obtained publicity, Mr. Parris, the artist, was induced to contrive a moveable apparatus, by means of which he could readily approach every part of the dome to restore the paintings. It must be observed at that time the plaster had not suffered to the extent it has since. This contrivance was approved of by those best able to judge of its capabilities; we need only mention Professor Cockerell the architect, who, as surveyor of the cathedral and a lover of Art, was desirous of seeing the cupola properly repaired, and the paintings cleaned and restored; but the necessary repairs of the edifice had exhausted the funds, and Mr. Parris saw no chance of carrying out his plans. In 1829 Mr. Cockerell again brought the proposal before the authorities, and introduced Mr. Parris and his model of the scaffold to the dean and chapter—it met with their full approbation, but still there were "no funds." In 1845 the matter was once more agitated, and the late dean ascended to the whispering gallery with Mr. Parris, to ascertain the state of the dome, but the result ended with a repetition of "no funds." About the middle of the last year it was intimated that the paintings were to be restored, but as the state of the plastering was so much worse than when the first proposal was made by Mr. Parris, it was deemed requisite to raise or construct a scaffold capable of allowing at least eight workmen to operate at one time. Mr. Parris again came forward, and has now contrived an entirely new plan, his old model being intended for the restoration of the painting solely, before the destruction had become so general as to require such extreme repairs. This structure is now fixed in its place and has a most curious and original appearance; it consists of platforms suspended one above the other in the dome, so that the cleansing of the paintings and the repairs of the stucco can be executed simultaneously. The lightness, security, and strength of the works, are worthy of notice, and when we consider the first pole was raised on St. David's day (March 1) and that a great portion of stucco has been already renewed, it will be evident no time has been lost. The elevation is upwards of two hundred feet from the pavement; the strength and capabilities of the hanging gallery have been severely tested by the number of men working on it at the same time. Mr. Parris is just commencing his arduous task on the paintings and we shall watch with interest the progress of his labours. We understand when the painting of the dome is somewhat advanced so as to judge of its effect, all the other parts originally prepared by Sir C. Wren for embellishments, but which have never been executed, will follow. If this be the case, we know of nothing which will give so fine an opportunity for our rising artists, and we hope to see some of those ideas carried out which Mr. Archdeacon Hale some time since proposed at the Royal Institute of British Architects, when Mr. Penrose read his interesting paper on the decoration of St. Paul's. The dean and chapter deserve our warmest thanks for having begun a new era in Art in this country, and we are convinced that their good intentions will be fully appreciated, not only by artists, but by all who know how to estimate works that elevate the minds of the people by bringing before them lessons of religion and morality. In a future notice we hope to give some account of the progress of the paintings; they cannot be in better hands than those of Mr. Parris: a more competent artist could scarcely have been selected; and there is no doubt of his task being efficiently performed. One thing, however, is tolerably certain,—he will not be subject to the harsh judgment which has been passed upon those who lately cleaned the Claudes, &c., in the National Gallery. Thornhill's paintings are rather *too high*, even for the criticisms of Mr. Morris Moore, &c.

THE NEW CRYSTAL PALACE.

BELIEVING as we do that the healthy and intellectual enjoyment of the great masses of the London population, may be made a means of their moral culture, and is, therefore, most worthy the attention of all whose positions may give them the means of ensuring it to their less wealthy fellowmen,—we confess to a feeling of great interest in the progress of that "Palace of the People," now in course of construction at Sydenham. The wholesome and ameliorating influence of its great prototype in Hyde Park was universally felt, and cheerfully acknowledged; all classes mingled within its fragile walls of glass with good feeling and a better opinion of each other, coming forth strengthened into a worthy friendship, the result of a closer and more intimate knowledge. If philosophers have felt that to do for the people one useful act was to ensure an amount of popularity kings might envy—and poets have known that one national ballad gives them a power over the national mind which kings have feared—surely it is no unworthy task to wisely direct this popular enthusiasm into a wholesome channel, to divert it into that which may improve and ennoble. The character of a nation may be discerned by those who reflect on its popular amusements; the gradual result of civilisation may be traced in the decadence of "sports" of a "ruffian" character, and the substitution of others of a more refined tendency. Contrast the age of Elizabeth, with its brutal bull and bear-baitings, with that of our own Victoria, and we shall see that refinement has improved the lowest classes, many of whom would now feel shame at witnessing much that in the older time was considered fit amusement for a court. We have always felt that, if public relaxation were in some degree cared for by superior men, and the healthy, intellectual amusement of the million provided by throwing open museums and gardens, the moral culture of the working-classes would be wondrously improved, the standard of thought elevated, and the police of the country relieved of some of its cares. It would be a far wiser thing, if instead of frowning at and stigmatising public gardens of a debased kind, where the people notwithstanding will go (because they are the only ones within their reach), we should provide unobjectionable places of the kind, and thus see whether the general tone of their minds might not be benefited thereby. The very elaboration and splendour of a gin-palace proves that the poorest and most degraded classes occasionally like to see something superior to their own squalid homes. It is unwise that the humbler classes should be left so entirely to the care of tasteless and low-minded speculators for what little amusement they obtain; how far better would it be if better men held out the means of cheerful relaxation and instruction, which might readily be so combined that each person might be almost insensibly improved. It is a wise legislature which attends to this popular subject; the greatest men of Greece and Rome thought it most worthy their care, and gave it their constant attention. The free constitution of England has given us perfect self-government in all such matters, but we have much needed some well-constituted leading-mind to direct and provide for the people.

When we think of the success which has attended the efforts of isolated individuals to instruct or amuse the public, we must own to a sensation of wonder that superior men have not devoted themselves to this worthy and not unprofitable study. But the time has at last come when a body of gentlemen of proper attainments have met to consider this great fact, and to provide for this want now universally admitted—the success of the Great Exhibition of 1851 giving them hope, or rather assurance, of a good result.

If then, as appears to be proved by the Great Exhibition, a demand really exists among all classes of the population for a supply of the means of gratifying enlightened curiosity and enjoying innocent recreation, healthful alike to mind and body, amidst objects of natural and artistic beauty and scientific interest, the results of such an undertaking can hardly fail to be eminently successful; particularly when it is remembered that this will be ensured by giving access to a building of greater magnitude and architectural beauty than that erected in Hyde Park, filled with choice collections of Art and objects of varied beauty and interest, and situate on a commanding site in the midst of a spacious park, in which the charm of natural scenery will be combined with ornamental gardens, terraces, and fountains on a scale of regal magnificence: and all this made easy of access to the millions of inhabitants of the great metropolis, not only by facilities of journeying thither, but by the moderation of its admission fees.

The busy workmen at Sydenham have now been long engaged in perfecting the gigantic schemes of the Crystal Palace Company—schemes which, originally large, have grown upon them in the course of their progress; but though their labours have been unremittingly prosecuted, there is still much to be done; the building itself being destined “to last,” required greater care in construction; the nature of the ground also made an extensive substructure necessary. The gardens were also a great additional care and expense, and it will be not too much to say that, all things considered, treble the amount of outlay must be necessary at Sydenham to that which was required in Hyde Park. Sir Joseph Paxton will exert all his talent over the gardens, and so convinced have the Directors been of the striking beauty and grandeur of his conceptions, that they have lent a willing ear to his propositions. “We have acted,” say they, “on the principle that, viewed simply as a commercial speculation, the truest policy was to make this really a national monument—that it is a thing which will be either a great success if done well, or a great failure if done badly. We have accordingly not shrank from incurring whatever responsibility might be necessary to enable Sir Joseph Paxton to carry out the leading features of his design, and the result will be that we shall have something on a very much larger scale, and more magnificent than any of us originally contemplated.”

As a financial scheme they do not fear the result, but speak with the utmost hopefulness.

The very unfavourable character of the weather during the last winter has, however, had the effect of retarding the workmen so much, that the consequence will be the retarding of the opening of the Palace and grounds until late in the summer or autumn of the present year; or of postponing it until next spring, allowing in the meantime the admission of the public by paid tickets to see the works in progress. The Company very properly wish not to risk the chance of disappointment or failure by a formal opening at the end of the year, when the London world would be inattentive to their claims, or when only a month or two of fine weather could be insured; or of making that risk assume a more certain character, by throwing open their doors when building and grounds were alike incomplete, at an earlier period. So important and great an undertaking should have its due time for preparation; and what the world may lose by a few months closing, may be gained in advantages accruing from such leisure allowed. We think that the project is too important to the Company, and by far too important to the nation, to risk anything by an unwise precipitancy; and with every good wish and earnest desire for its ultimate success, we shall look anxiously and hopefully toward its completion, recording meanwhile the preparations for that future as they are in progress.

ART IN THE PROVINCES.

BATH.—The Bath Graphic Society concluded their meetings for the season by giving a grand exhibition in the well-known great ball-room. The catalogue of contributors would occupy too much of our space; we can therefore say, that there were no less than six large portraits by Sir Joshua Reynolds: three of these—George III., the Prince of Wales, and Duke of York, we are informed—will be presented by their present owner, the Marquis of Thomond, to the Admiralty-House at Portsmouth; the other three were formerly in the Stowe collection; and notwithstanding the noble air thrown over the portrait of “The Marquis of Granby,” the property of Mr. Maud of Bathampton, of these we must place the portrait of “Lord Grenville” as among the very finest of Sir Joshua’s performances. We know no head of the English School of Art, which so instantly challenges a comparison with the “Govartius” of Vandyke as this: it is now the property of Mr. W. Gore Langton, M.P. Mr. Maud sent five first-rate works by Bright; Cattermole’s master-piece also; and on its way to the Royal Academy, where we shall more properly discuss its merits, he obligingly allowed the assembly a sight of Holman Hunt’s “Lost Sheep,” painted expressly for his collection. Mr. Lamb sent Willes Maddox’s “Snake Charmers,” from last year’s British Institution, of which it was quite the ornament; implying by this however, unfortunately, much less than its due meed of praise. Mr. David Brodrick lent Ward’s “Young Bull”; and, when we add that there were first-rate specimens by Turner, Harding, Pyne, Holland, Linnell, interspersed with books by men of repute

of the last century, as Gainsborough, Owen, &c., with folios of sketches; tables covered with china, bronze, jewellery, and one large table where a very beautiful series of contributions by Elkington “was not,” thanks to the railway people, till the next day; all illuminated by five handsome lustres of that noble room, we think we have announced an artistic entertainment of the highest class.

MANCHESTER.—The amount of money to be expended on the Wellington Memorial, is, it appears, seven thousand pounds. The notice, issued to artists, states that they must send in an application to have their names placed on the list of candidates, with a reference to public works executed by them. If it should so happen that they cannot give such evidence, then testimonials as to their ability: early in this month they will be informed if they are accepted as competitors, and if so, then within three months the designs for a work in bronze are to be sent to the Town Hall,—the mayor of Manchester having the knowledge by whom the respective models are produced. All designs to be on a scale of an inch to the foot. It will be very curious, if a model that has been in hand some months before the notice was issued should exactly fit this arrangement, and still more curious if it should be successful; because, although the Bishop of Manchester, the Earl of Ellesmere, and one other acknowledged by them, are invested with the power to choose the design they consider best adapted, and to display the highest artistic skill, yet it does not by any means follow that the sculptor of that model will obtain—as in truth he should—the execution of the large work; for the committee insert a clause which, translated into plain English reads thus,—“we,” the committee, “will not be bound by your decision, my Lords; for if we do not approve of your choice, we agree to pay two hundred pounds to the author of the design, and employ whom we please.”

LIVERPOOL.—The Law Courts Committee have passed, and the Council have confirmed, the following resolution:—“That Messrs. Hoole, Robson and Co., of Sheffield, be awarded the premium of 21*l.*, and Messrs. Messenger, of Birmingham, the premium of 10*l.* 10*s.*, for the designs submitted by them for the gates in St. George’s Hall.”

ART IN CONTINENTAL STATES.

PARIS.—One of the most extraordinary and interesting features of the present age has been the exhibition at Paris of a saloon, executed by M. Sechan, for the Sultan Abdul Medjid, for his palace Beschik-Taseh, called also the White Palace. The programme given to M. Sechan by the Sultan was, to reproduce the European palaces, adding as much as possible the oriental style: sumptuous ornamentation, splendid brilliant draperies of gold and silver, carpets, vast and magnificent furniture. The style of Louis XIV. has been chosen. From the room to which this superb work is destined, is seen, through nine windows, on three sides, the Bosphorus, coasts of Asia and Scutari, the Seraglio, Theopana, the island of Princes, and the sea of Marmora; it is situated about two miles from the port of Constantinople. M. Sechan began by making a shell of strong timber which will be adjusted to the masonry of the room; the ceiling is also of joists, vaulted with a cupola, the whole richly gilt and painted with arabesques and flowers, wreathed among balustrades, perspectives, &c., on a gold ground. The apartment, with the superb furniture, rich Lyons silk hangings, candelabra, furniture, &c., all lighted by splendid lustres, constitute a most gorgeous exhibition. The crescent, of course, holds its place in the ornaments, but the total absence of any living form makes it look dull; a few figures, birds, &c., would greatly enliven the ornamentation. The superb chimney-pieces are now executing in Carrara marble, in Italy. The whole has been packed up and despatched, by Rouen, to be sent by sea to Constantinople; M. Sechan will follow to see the whole properly arranged.—It is seriously contemplated to abolish the annual *Salon*, and return to the imperial rule of an exhibition every alternate year: a bad look out for poor artists; so that the next *salon* is expected to be in 1855, with the Industrial Exhibition.—The remaining portion of the collection of Louis Philippe was offered for sale in a deplorable state. The “Neapolitan Wife,” by Leopold Robert, realised 16,000*f.*; “Episode of 1830,” by Coignet, 1200*f.*; “Scènes du Carnaval,” by Boilly, 1400*f.*; “Gueux de Mer,” by Le Poitevin, 1310*f.*, &c.; the sale produced, altogether, 40,000*f.*

MINOR TOPICS OF THE MONTH.

THE GREAT DUBLIN EXHIBITION.—Our readers generally are aware that this Exhibition of ART AND ART-INDUSTRY will open in Dublin on the 12th of May; the Lord Lieutenant will open it in state, and there will be a grand gathering of all the rank, fashion, and wealth of the Irish capital, augmented by a large in-flow from the provinces; and we hope and believe, by a large accession of visitors from England. For the various arrangements on the occasion we must refer to the newspapers that will appear a few days previously. Our object in this brief paragraph is to induce “strangers” to avail themselves of this opportunity to visit Ireland. Dublin will be one scene of gaiety; accommodations on a “grand scale” will be made for expected guests; there is perhaps no country of the world in which the stranger may be sure of so hearty and cordial a welcome; the period of the year will be the best for the tourist, and especially the exhibition will be a powerful attraction—less extensive and less varied certainly than that of London, but full of rare and valuable works, interesting and instructive to the highest degree. We repeat that the collection of modern pictures will be the finest that has ever been gathered under one roof; they comprise examples of Mulready (the loan of her Gracious Majesty), the Bolton Abbey of Landseer (lent by the Duke of Devonshire), of Mulready and Webster (lent by Lord Northwick), of Leslie (lent by Lord Lansdowne)—in short of all the leading artists of England, generally contributed by distinguished collectors, with a rare assemblage of the works of France, Germany, and Belgium, the principal of the latter being the contributions of the king. With reference to the exhibition of Industrial Art, we can only at present say that nearly all the leading British manufacturers are among the contributors. We shall have no further opportunity of noticing this great effort until it has opened, when we shall of course describe it at some length. It cannot fail to be honourable and beneficial to Ireland; and one of its best and truest patriots, Mr. Dargan, with whom it originated, will be classed among the worthiest benefactors of his country. Would that Ireland had more such men!

THE ARRANGEMENTS OF “TOURIST TICKETS,” to facilitate the progress of visitors to Ireland during the coming year, will be, we understand, similar in all their leading features to those which last year gave very general satisfaction: it is impossible, indeed, that they can be better: and scarcely possible that they can be cheaper. All visitors to Ireland should obtain those tourist tickets: they are accepted everywhere in Ireland as letters of introduction—for they proclaim a stranger, who is proverbially in Ireland sure of a welcome wherever he goes. They vary in cost from 4*l.* to 6*l.*—and are issued in all the principal cities and towns of England and Scotland; they are available for one month from the day of issue; and in Dublin they entitle the holders to a considerable reduction of fare by any of the interior routes.

THE RIGHT WORSHIPFUL THE MAYOR OF LIVERPOOL has issued invitations to dinner on the 3rd of May, to the committee and a large number of gentlemen associated with the Great Exhibition to be opened in Dublin on May the 12th. This is a wise and pleasant “move:” another “step to bring the two countries “nearer:” and to promote that good fellowship and profitable understanding between each other so essential to the prosperity of England and Ireland: whose interests are, and ever must be, mutual and inseparable.

THE “HANGERS” AT THE ROYAL ACADEMY this year are Messrs. Creswick, Charles Landseer, and Calder Marshall. Mr. Creswick was one of the “hangers” last year, and is consequently “out of his turn:” but the onerous and troublesome duty is to be again undertaken by him in consequence of Mr. Pickersgill having been desirous to relinquish it. We do not presume to hint a “caution” to the gentlemen by whom this necessary but disagreeable task is to be performed: we believe it will be done con-

scientiously: but we intreat them to bear continually in mind how much of the destiny of the artist is in their hands.

THE GREAT EXHIBITION IN NEW YORK is progressing under very favourable auspices: it may now be regarded as a success: it is still, what we have always described it—a private speculation for private gain; for which the American Government is in no way to be held responsible,—be the issue what it may. That Government no doubt desires its prosperity: it cannot fail to promote the welfare, and advance the interests of the Great Republic: but it has, no doubt prudently, kept aloof from all national participation: and has distinctly and decidedly declined to answer for the result. For some time, the scheme was under the management—or at least apparently so—of gentlemen, of whom it is not unjust to say, they had no strength to sustain the weight of so mighty an undertaking. Of late, however, matters have materially changed; many wealthy citizens of the United States have combined to forward and sustain it: a healthy and vigorous tone influences the whole affair: confidence has been restored—or rather created, for until very lately it did not exist: and we have little apprehension of classing the Great American Exhibition among the leading, and most useful, wonders of the age. It was our duty—and we discharged it faithfully—for a considerable period to advise caution to those who looked to us for advice: that caution is now far less needful than it was: and we have reason to believe that British manufacturers may without apprehension cooperate in the plan. Among other encouraging if not convincing proofs of this, is the fact that the Earl of Ellesmere—one of the most distinguished as well as the most intellectual of the English nobility, visits the Great Exhibition in New York, as a "commissioner" from England—so nominated, if we understand rightly, by "the Royal Commission of 1851." No one in this country is better qualified to discharge the task that his Lordship has undertaken—not alone because of his elevated position and large attainments, but because of the amienity of his disposition and his high personal character. We have reason to believe that an offer was made to send out his Lordship in a British frigate: but he has preferred making the voyage in his own yacht, and will be accompanied by his family.

MR. PUTNAM the eminent publisher of New York has announced the publication of an "Illustrated Catalogue" of the Great Exhibition about to open in that city. He announces it as after the plan of the "Art-Journal Illustrated Catalogue, and of merit equal to that work." We wish him all success with his project: and trust it may be excellent and appreciated by the American public. He solicits communications on this subject from such British Manufacturers as design to contribute to the Exhibition, requiring from them drawings of their several objects: manufacturers may address him on this matter—writing to Mr. Putnam, Publisher, New York.

THE NEW WATER COLOUR SOCIETY opened its annual exhibition to the public on the 18th of April. We were present at the private view, and saw sufficient to satisfy us that the collection contains some excellent pictures. We are, however, compelled by our restricted space this month to defer our usual notice, to the June number.

At a meeting of the Society of British Artists, held on the 18th of April, Mr. T. P. Pettitt and Mr. W. W. Gosling, were elected members of the society.

MESSRS DANIELL of New Bond Street, have submitted to our inspection, a bust and a statuette, of the Duke of Wellington in statuary porcelain,—both these works being executed at Coalport expressly for them. The bust is by Weigall: reduced from the life-size work, which he executed after repeated sittings, towards the close of the illustrious man's life. It is remarkably like the original: the character and expression, although they convey unequivocal signs of age, are those which will be instantly recognised. The statuette is of a sitting figure: the pose is remarkably easy: the Duke is habited

in a plain frock coat: this work is the production of Mr. Abbot. Both are admirable and valuable memorials of the great statesman.

THE PHOTOGRAPHIC SOCIETY.—This society has commenced its operations with considerable activity, and everything appears to augur a career of usefulness. It has held three evening meetings at which papers of much importance to the art were read, and in the discussions which ensued many important facts were elicited. Sir William Newton, one of the vice-presidents, read a paper on photography in its relations to Art, in which he dwelt largely on the suggestive character of the Photographic picture to the educated artist. At the same time he guarded the young student against the use of the camera during his early studies, from its tendency to lead to mere mechanism in securing the beautiful details of the photographic picture, and consequently to an absence of that mental power by which every line should be determined, and every colour arranged. Dr. Percy made a communication on the use of wax paper in warm weather which contained some important suggestions. On the second evening, Mr. Robert Hunt read a paper on the construction of Photographic lenses, which gave rise to a very animated discussion. This was followed by a communication from Count Montizon on the Collodion process. This paper was illustrated by some beautiful Collodion pictures of the beasts and birds in the Zoological Gardens, which show in a remarkable manner the extreme sensibility of the process employed. The third evening was devoted to the consideration of the construction of the Photographic Camera Obscura. A great number of instruments were exhibited, many of them exhibiting much ingenuity. As soon as our arrangements will allow of our returning to the subject, we intend devoting a paper to the Photographic Camera, in which it appears to us much yet remains to be done. The journal of the society has reached its Second number, and will be found to afford much valuable information to those interested in the advance of Photography.

ARTISTS' GENERAL BENEVOLENT INSTITUTION.

—The annual festival of this Society was held on the 16th of April, at the Freemasons' Hall; presided over by Earl Grenville, who was supported by Sir C. L. Eastlake, Sir W. Ross, Messrs. Creswick, Cockerell, Uwins, Hardwick, Roberts, F. R. Pickersgill, E. W. Cooke, of the Royal Academy, and by a large body of artists and of gentlemen either directly or indirectly connected with the arts of this country: the evening passed off most agreeably and harmoniously. The chairman, in alluding to the present state of the institution, expressed his regret to find that the subscriptions for the past year amounted to less than on several previous occasions; but as a gratifying circumstance to counterbalance this deficiency, the applications for relief were also fewer; hereby evidencing the fact that Art was by no means in a condition of decadence. Fifty-six applicants had received grants, amounting in the aggregate to 720*l.* The income of the Society during the past year was 1599*l.* 2*d.*; the expenditure of every kind, had reached 1008*l.* 3*s.* 5*d.* leaving a balance in the hands of their banker of 590*l.* 16*s.* 9*d.* upwards of 150*l.* more than they had in the corresponding time of last year. While we congratulate the friends of the "Artists' General Benevolent," on the fact, we would yet urge them not to relax their efforts of support to render its position still more satisfactory.

HOOD'S MONUMENT.—In our February number we thought it a duty to write in very decided terms upon the proposed monument to the late Thomas Hood: we said then, "society owes a large debt to Thomas Hood, and society is bound to pay it." They have discharged the obligation to the amount of four hundred pounds—far less sum than we anticipated; however, so much has been collected. We also remarked in the same paragraph that the Whittington Club Committee "might receive tenders from many sculptors who would have no view to profit." Now instead of giving a general invitation to the whole body of sculptors, and leaving the whole of them at liberty to furnish such designs as they might deem suitable, and which could be

executed within something near the sum subscribed, the committee have chosen to print a select list of sculptors whom they invite to aid them; viz. Messrs. Baily, Westmacott, Mac Dowell, Foley, Marshall, Bell, Weeks, Behnes, and another; the majority of whom, if not all, are so fully occupied with commissions that it would be unreasonable to suppose any one of them could, even were he inclined, undertake the required testimonial, especially when clogged with such conditions as the following. The monument is to be a bronze bust and wreath, upon a granite pedestal; the whole to be twelve feet high, and six feet six inches at the base. On each side of the pedestal must be placed a bas-relief, also in bronze, two feet two inches wide, of subjects taken from Hood's poems, and the monument is to be surrounded with a suitable railing in bronze or iron. It was also requested that models, four feet in height should be forwarded to the committee. As might have been foreseen, seven out of the nine sent in refusals instead of models. The matter of the competition was fully discussed in the Sculptors' Institute, and it was then clearly shown that the work could not properly be produced for the sum specified, even if the artist (and we know of some who were quite ready to do so in honour of the deceased poet) laboured without any "view to profit." In fact, the whole business, like many other public testimonial matters—has been woefully mismanaged, and we much fear that if the proposition should ever be carried out, we shall see something that will reflect no credit on the arts of the country, and be still less deserving of him whose worth it is designed to commemorate.

THE LECTURES ON POTTERY delivered in the theatre of the Museum of Practical Geology in Jermyn Street, by the gentlemen connected with the two departments of Practical Science and Art, were brought to a close on the 7th, by Mr. Wornum, who delivered the two concluding lectures on the "Art-History of Porcelain Manufacture." These lectures have been exceedingly well attended, and thus thoroughly proved the importance of courses of instruction of this practical character.

PROFESSOR EDWARD FORBES has commenced a course of lectures at Marlborough House on the "Applications of Animal Forms to Ornamental Manufacture." We are much pleased at this, since in these lectures are recognised principles we long since endeavoured to inculcate. The readers of the *Art-Journal* will remember a series of articles devoted to this subject, which were illustrated by choice selections from the most beautiful fossil remains of animal and vegetable forms.

THE ART-UNION OF LONDON has, we understand, concluded an arrangement with Mr. Jefferson for the purchase of his fine alto-relievo of "Wellington's Entry into Madrid," of which we spoke in our last publication. We believe it to be the intention of the Society to produce a certain number of copies of it in bronze, to be issued as prizes in some future year: and a "prize" one of them will be, assuredly, if carefully cast.

DR. PEREIRA.—A testimonial in honour of the late Dr. Pereira is to be erected by subscription at the London Hospital, where for many years he rendered efficient service, and gained the esteem of all who knew him. Mr. Mc Dowall, R. A., is the sculptor selected.

MR. G. A. PERIAM has been appointed to proceed to Mexico, in reply to the notification we put forth in our last number. The selection is in every way judicious; indeed, we do not think, under the circumstances, a better could have been made. Mr. Periam is an engraver of considerable experience, and of no ordinary talent; our readers have had evidence of this in the subjects from his burin which have appeared within the last two or three years in this journal; his "Clarissa Harlowe," "The Fair Sleeper," "The Pride of the Village," and "Florimel in the Cottage of the Witch." His energy, industry, unassuming manners, and other qualifications we know him to possess, will be sure aids to the efficient discharge of the duties that will devolve upon him. We consider it no small compliment to our school

of engravers that the Mexican government should have sought among them for a gentleman to superintend its National Academy, rather than have applied to the schools of France or Germany.

THE ARUNDEL SOCIETY.—The report of this Society exhibits rather the wish to do great things, than the consummation of any. We much fear that they have set themselves tasks, which however worthy they may be, will ask a greater outlay than they are likely to have at command. The publication of drawings from a large series of famous early frescoes is proposed, and arrangements have been made for securing the series by Giotto in the Arena Chapel at Padua. A young artist from the Royal Academy has been sent out for this purpose at the expense of the Society; and this among other expenses will hinder the body from issuing any engravings to their subscribers this year.

RUBENS'S "ADORATION OF THE MAGI."—It may interest many of our readers to learn that this picture which was in the collection of the Prince of Canino, sold recently by Messrs. Christie and Manson, was purchased for Mr. Bates, of Arlington Street.

PAPEROGRAPHY is the title given to the art of cutting pictures in black paper: some specimens that have recently been shown us by Signor Muratori, are certainly the most ingenious works of the kind we have ever seen. They are executed with scissors only, as he assures us.

M. CLERGER has written to us to say that he was not sent to England by the "Central Committee of Industrial Art," as announced in our Paris article last month, but by the "Minister de l'Intérieur." The appointment he holds becomes thus a government one, and not one emanating from a private institution.

SCULPTURE FOR THE MANSION HOUSE.—We announced some time since the laudable intention of the Corporation of London to decorate the residence of their chief magistrate with statues. Instead of submitting the matter to competition, which rarely proves the best method of procuring the best works, the Committee who have the matter in hand visited several studios, and subsequently nominated, by ballot, six sculptors, each of whom were commissioned to execute a figure from one of the British poets, making their own selection. The Artists chosen and the subject each has undertaken are these:—E. Bailey R.A. "Bright Morning Star;" P. Mac Dowell, R.A. "Leah," from Moore's "Loves of the Angels;" I. H. Foley, A.R.A. "Egeria;" from "Childe Harold;" J. G. Lough, "Comus;" W. Calder Marshall, R.A., "Griselda;" and F. Thrupp, whose subject is not yet determined. Eventually there will be we believe, sixteen statues, and we also understand that when they are all completed and placed in the banqueting-room, the public will be allowed permission, under certain necessary restrictions, to have the privilege of viewing them. This is the first great step which the Corporation of London has made to encourage Art, on a high scale, within their domain: it is a liberal one, and we trust and expect to find it followed by others equally important.

COMPLETE SETS OF THE ART-JOURNAL from the commencement, are now among the class of "scarce books," and will bring a price larger than the original cost of them to the subscriber: we have frequent applications for "a set," which we are rarely able to procure: and have on several occasions ourselves paid more than we received for it. We hope we may, without presumption, ask for the congratulations of our friends and subscribers, on this very gratifying result of our labours for fifteen years. It is not often that a work may have been taken in for so long a period, and the purchaser find that he has had his pleasure and instruction "for nothing." We confess to the satisfaction we feel in knowing that this work has not found its way among the periodicals which have become cheap because their utility was merely for a day. This announcement has for its object, however, to state that those who may have no further occasion for their sets may readily now transfer them without loss. Application may be made to the publisher of the *Art-Journal*.

REVIEWS.

THE INDUSTRIAL ARTS OF THE NINETEENTH CENTURY. By M. DIGBY WYATT. Parts 33 to 40. Published by DAY & SON, London.

The publication of this truly magnificent work is at length brought to a close by the appearance of the parts signified in the above title; and in congratulating its author and the publishers on its termination, we scarcely know which most to commend—the taste and talent exhibited in the selection and execution of the subjects, or the persevering energy which has marked its continued progress; editor, artist, and publishers have laboured with equal success, and must be united in the merits which are attached to the work. The artists who have executed the major part of this extensive series of chromo-lithographic plates are Messrs. F. Bedford, Sleigh, and Vinter, who have certainly evinced powers of no ordinary character in illustrating such a vast variety of objects—all of them most elaborate in design—with so much beauty, delicacy, and artistic effect. The valuable letter-press which accompanies the plates, respectively is from the pens of Mr. Digby Wyatt, Mr. F. Everal Jones, Mr. Burges, Mr. C. Fowler, and Mr. T. Hayes, and the printing of the plates was entrusted to Messrs. Day and Son, whose extensive establishment could alone have ensured their careful execution and regular appearance. We have thus made honourable mention of all who have chiefly contributed to bring this most worthy record of the Great Exhibition of 1851 to a successful result. The undertaking at the outset presented, from its magnitude, difficulties that seemed almost insuperable, but they were met and overcome in a spirit that would not admit of failure. Our own experience in a somewhat similar enterprise enables us to speak feelingly on this point, and while our own "Illustrated Catalogue" has passed into the hands of thousands to be preserved as a memorial of an event of universal interest, Mr. Wyatt's gorgeous volumes will be prized by those who can afford to possess them, as a more costly tribute to the intelligence and energy which brought into one focus, for the benefit of the world, the mighty collection of the "Industrial Arts of the Nineteenth Century."

A TREATISE ON THE LAW AND PRACTICE RELATING TO LETTERS PATENT FOR INVENTIONS. By JOHN PAXTON NORMAN, ESQ., M.A., of the Inner Temple, Barrister-at-law. Published by BUTTERWORTH'S, London.

Of the various works on the subject of Patent Law, that before us possesses very just claims upon the attention of lawyers and men of science, for its full information, lucid arrangement, and unquestionable accuracy. It is with much propriety, but with equal modesty, dedicated to the lord chancellor. The volume is divided into twenty-one chapters, which include every branch of the important subject, and give the substance of not less than four hundred of the principal decisions at law and in equity. The valuable appendix contains the necessary forms, rules, tables of fees, stamp duties, table of statutes, and the reader finds every facility of reference in a copious index. In the metropolis and the manufacturing districts Mr. Norman's volume of Patent Law will be found not less interesting for the scientific information it conveys, than the legal advice it gives to all engaged in designs or inventions. The learned author in his introduction, observes, with as much eloquence as truth—"Society, grateful to him who adds to its stock of practical knowledge, confers on him a reward, which is measured by the substantial benefit it receives, by allowing him, for a limited time, the sole right to exercise the Art he has taught. It secures to the man of genius a share of the benefits derived from his conquest in the world of Art—conquests made, not for himself alone, but for all mankind. The triumphs of Watt and Arkwright will teach that there is no elevation to which the humblest man of genius may not aspire, if to activity and intelligence he joins prudence and good judgment. Let it not be urged that many fail—a system of promotion is not bad, because honours cannot fail to the lot of every meritorious soldier in our Industrial army."

FACTS AND FACES. By THOMAS WOOLROTH, Engraver in Ordinary to the Queen. Published by the Author, 46, Upper Charlotte Street, Fitzroy Square.

Except in the broadest phases of expression, painters are by no means agreed upon the various co-incidence of line which should describe certain dispositions of the mind. This arises on the one hand from an imperfect study of expression, and on

the other, from peculiarity or eccentricity. The author of this book seems to write under some such impression, since he says:—"The present treatise would never have been contemplated, had not a too partial representation of the Art rendered it in the same degree equivocal, if not objectionable, from having been treated hitherto so lineally and speculatively, as to address itself almost as much to the fancy as to the form, by separating facts from faces, and giving the science such an unfair advantage over the subject, as to render it capable of comprehending more cases than were ever yet found upon the human countenance." The views of the writer are assisted by twenty-four plates; each a head expressive of a passion; each of which is accompanied by a descriptive essay and notes explanatory of the linear characteristics and combinations of the features; as of Envy—"Eyes half-closed as though shrinking from the object; eyeballs drawn under the upper lid, the colour retiring from the iris below, leaving a paleness which is not natural to the subject: the eyebrows corresponding with the lids, and every line and feature a tendency to meet, as though concentrating to one object; the nose indicative of scorn, and the mouth of hatred, &c." Close observation will satisfy an inquirer, that no two painters have represented any given one of the finer shades of expression alike, and enthusiasts read in the heads of the magnates of the Art, arguments of which the great painters themselves never dreamt. We have looked carefully through the book before us, and, although it will on all hands be agreed that nothing in the cycle of Art is more difficult to deal with than expression under various combination of feature, we think it will be found that the treatise offers much that is valuable and available to the painter.

A MANUAL OF THE FIRST PRINCIPLES OF DRAWING. By C. H. WEIGALL. Published by REEVE, SONS, London.

The utility of this "manual" must not be measured by its size; still it must take its place with the numerous other similar works that have come under our notice. It treats chiefly of perspective: the rules laid down, and the examples introduced are clear and simple, and therefore adapted for the young learner.

INDUSTRIAL INSTRUCTION IN ENGLAND. A Report made to the Belgian Government by the CHEVALIER DE COCQUEL, Doctor of Laws. Translated into English by PETER BERLYN. Published by CHAPMAN & HALL.

The opinions here expressed by an intelligent foreigner upon the state of the Industrial Arts of this country, and the educational means which England has, up to a certain period, adopted for their promotion, if not too flattering to our national vanity, are at least worth the attention of all interested in them. Mr. Berlyn has therefore done well in rendering the Chevalier's able and sensibly written report into English for our edification. The translation is good, and it is accompanied by a few judicious notes that add to its value.

UNCLE TOM'S CABIN. Published by A. & C. BLACK, Edinburgh.

We wonder if in any respectable dwelling-house throughout the United Kingdom, where a bookshelf is to be found, Mrs. Stowe's popular work has not a place thereon; we should almost as naturally look for it now as for a copy of the Holy Scriptures, so universal is its fame, and so eager have publishers been to give every one the opportunity of purchasing it. Messrs. Black's edition is one of the neatest and prettiest we have seen, of a convenient size, well printed in a clear readable type on good paper, with a clever frontispiece by John Gilbert, an ornamental title-page by "Phiz," and a multitude of woodcuts, of a superior order, from designs by M. U. Sears; the whole enclosed in an elegant binding. The volume would adorn any library.

SHANDY HALL, COXWOLD, YORKSHIRE. Drawn on Stone by W. BEVAN, from a Painting by J. FERGUSON. Published by W. MONKHOUSE, York.

A picturesque old edifice was Lawrence Sterne's residence, and situate in a locality equally picturesque; he seems to have christened it, or perhaps some one has subsequently done so for him, after his old friend "Tristram." These views of the homes and haunts of our literary worthies are always pleasant to look upon; the artists who have produced this have made a very agreeable picture of it.